THE THEATRE

ILLUSTRATED MAGAZINE
OF THEATRICAL ART, FASHION AND LIFE.

JEFFERSON DE ANGELIS
Playing in "Fantana."
The Murad Cigarette suits me.

J. W. HERBERT
Playing in "It Happened in Nordland."
I find the Murad Cigarette the most delightful smoke.

JAMES T. POWERS
Playing in
"San Toy."
Murad, Murad, and again Murad.

J. E. DODSON
Playing in
"She Stoops to Conquer."
The Murad Cigarette has a very pleasant flavor.

WHEN an actor of prominence displays a preference for anything so subject to fine criticism as a Turkish Cigarette you have the approval of *one* discriminating critic.

When *all* leading actors make that approval unanimous, there is established a standard of quality, that will undoubtedly suit *you*.

Digby Bell, Louis Mann, Frank Keenan, Sam Bernard, Lew Fields, Arthur Byron, David Warfield, George Arliss, John Mason, Julius Steger and other well known actors have already commended Murad Cigarettes in no uncertain way.

Note, now, what ten *more* stars say of

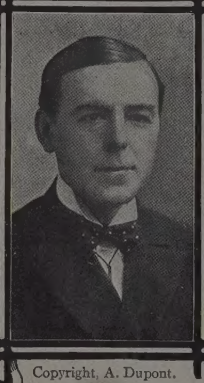
MURAD CIGARETTES

No Turkish Cigarette quite equal to Murad has heretofore been brought to America.

There's a history back of them—that of Allen Ramsay's sixteen years service as government tobacco expert of Turkey, and his exclusive service to such exacting connoisseurs as Turkish diplomats and courtiers. The Murad is Mr. Ramsay's latest and best production.

There's distinctive merit to the Murad—the rare flavor and aroma that only come from the finest selections of Turkish tobacco when blended by the experienced skill of a world-famous expert.

10 FOR 15 CENTS

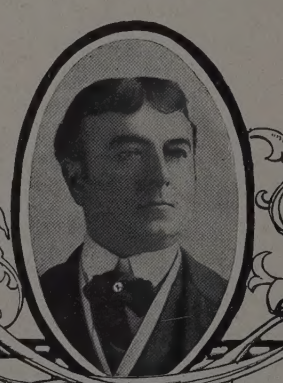


Copyright, A. Dupont.

HENRY MILLER
Playing in
"Frederic Lemaitre."
Pure and good—the Murad Cigarette.

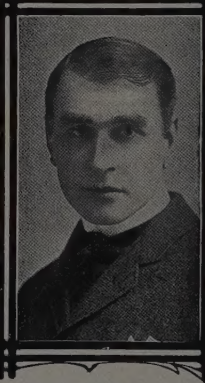
MACLYN ARBUCKLE
Playing in
"A County Chairman."
I cannot think of a better smoke than the Murad Cigarette.

GUY BATES POST
Playing in
"The Heir to the Hoorah."
The Murad Cigarette is very fine.



FREDERIC DE BELLEVILLE
Playing in
"Mlle. Marni."
The Murad Cigarette is just the cigarette I was looking for.

HARRY WOODRUFF
Playing at
Proctor's Fifth Avenue Theatre.
If all cigarettes were as enjoyable as the Murad, my pipe and cigar would grow old and gray from envy.



JAMESON LEE FINNEY
Lately playing in
"The School for Husbands."
If you light one Murad Cigarette you are bound to light another.

COPYRIGHT 1905, BY MEYER BROS. & CO.

Entered at Post Office, New York, as second-class mail matter.

THE THEATRE

VOL. V., NO. 52 NEW YORK, JUNE, 1905 ARTHUR HORNBLOW, Editor

Photo by Byron. N. Y.

RICHARD MANSFIELD AS ALCESTE IN MOLIERE'S COMEDY "THE MISANTHROPE"

The Current Plays

Acaste (Mr. Selten) Celimene (Miss Barry) Alceste (Mr. Mansfield) Eliante (Miss Prahar) Philinte (Mr. Andrews) Oronte (Mr. Kenyon)

RICHARD MANSFIELD AND HIS COMPANY IN MOLIERE'S COMEDY "THE MISANTHROPE"

NEW AMSTERDAM. "She Stoops to Conquer." Comedy by Oliver Goldsmith. Revived April 17, with this cast:

Sir Charles Marlow, George Holland; Young Marlow, his son, Kyrle Bellew; Hardcastle, Louis James; Hastings, Frank Mills; Tony Lumpkin, Sidney Drew; Diggory, J. E. Dodson; Roger, H. A. Bethuy; Dick, William Little; Thomas, Willard Howe; Stingo, the landlord, Herbert Wainwaring; Jack Slang, Thos. F. Graham; Amindas, W. A. Hackett; Dick Muggins, Fred. Quimby; Tom Twist, Richard Meeking; Jeremy, Wm. A. Hackett; Miss Hardcastle, Eleanor Robson; Mrs. Hardcastle, Mrs. Calvert; Miss Neville, Isabel Irving; Dolly, a maid, Olive Wyndham.

In a season of futile revivals—failure often coming from reasons foreign to the plays themselves—many people have been led to decry the old. It is a cheap form of asserting superiority of judgment and taste. Naturally, some plays become outworn, the material too familiar, the art comparatively too crude; but not all of these pieces can be relegated to the lumber room by the criticism of easy contempt. Goldsmith's "She Stoops to Conquer" is a comedy that will hold its own whenever played properly and in the right spirit. These conditions were met in the production at the New Amsterdam Theatre, proof was made that the play is still serviceable.

It is not likely that the improbabilities in the play will ever disqualify it. At the time Goldsmith wrote, it, no doubt, was far less improbable than it would be now, that the house of a country gentleman should be mistaken for an inn. If criticism is a creditor on this score, the effective nature of the action in the various incidents discharges every indebtedness in full. If Goldsmith had not been a dramatist of skill, conscious of his art and its means, he could not have conducted the action so as to give it the appearance of truth. The mistake as to the house being an inn could have been disclosed by a single word. A similar fault has ruined many plays. Goldsmith provides against the disclosure by natural devices that only a dramatist of skill could successfully employ. He knew the stage. His scenes are scenes, they are not mere talk. A roystering tavern scene, with songs, is the safe reliance of any dramatist who knows the tricks of the stage, but such things are commonly cheap compared with Tony's scene at the Alehouse. The drilling of the servants by Hardcastle, the meeting with Young Marlow and Hastings, the drinking from the cup, Young Marlow's bashful interview with Kate, the subsequent scenes between them, and so throughout the play, all are scenes, distinct, compact, little comedies by their own right. Goldsmith's secret was the secret of art as much as it was of genius.

The production at the New Amsterdam had the strong saving quality of adherence to tradition in the acting. It is the only way to play these old pieces. Otherwise how could they be termed classic? How is the spirit of the author to be sustained? How, otherwise, are the manners of past generations to be handed down? Is no authority of interpretation to be recognized but that of the present moment? Assuming that we had plays written to-day by American authors worthy of becoming classic, would they have future life if no traditions of their present acting should be preserved? What would a cowboy look like on the stage a hundred years from now, not to speak of the infinite number of other types? The stage may well permit some of these passing types to die, it is true. Perhaps it would not be worth the while to resuscitate Mose, the Fireman. But these people in "She Stoops to Conquer" are worth the while. Tradition in acting does not make anatomical specimens of characters in classic plays. It gives them life.

Kyrle Bellew played the part of Young Marlow in the right spirit and in the right way. Here is an actor with a following. How else can you explain his prolonged success in "Raffles," a play to see which wild horses could not drag any human being with properly balanced mind and morals—a piece with a hero a society gentleman given to stealing because his skull needed trepanning? It requires explanation. That explanation is art, personality and grace. Some of us may think that his grace is too much in the nature of nimble capering in my lady's chamber, but his grace remains. To some of us he is too urbane, but his soft urbanity is dominant. It is calculable in dollars and cents. He has pretty tricks of his own. His Young Marlow would lose half his charm if he lost his pocket handkerchief. If not a part of the action of the play, it becomes an animated and interesting accessory, inviting wonder as to its next use. It flutters in every breeze, in elation held aloft, in moments of depression tightly clasped. Faultless in attire, too, was this Young Marlow, a gentleman. Mr. Bellew has the trick of tossing off a part with an insouciant air of superiority to common mortals which falls short of impudence by reason of its amiable self-confidence.

Eleanor Robson was the Kate Hardcastle, and her personality was too pleasing to permit of failure, although, perhaps, she was a little lacking in that spirit of roguery which must be keyed high in order to sustain the impression of reality. It is a case where the acting must be strongest at the weakest point of a play.

J. E. Dodson, as Diggory, gave all the humor in the role of the grotesque man-servant. Sidney Drew hardly suggested the hoydenish youth of the ideal Tony Lumpkin. Louis James' Hardcastle was satisfactory, although his performance was marred by the irritating mannerisms that this veteran actor has acquired "on the road." Frank Mills, an excellent young leading man, was a graceful and handsome Hastings. An agreeable surpirse was the Miss Neville, delightfully played by Isabel Irving. This young actress looked charming in her gowns of the period and gave life to a part that as usually played is little noticed. The stage settings were in every way adequate, if not elaborate.

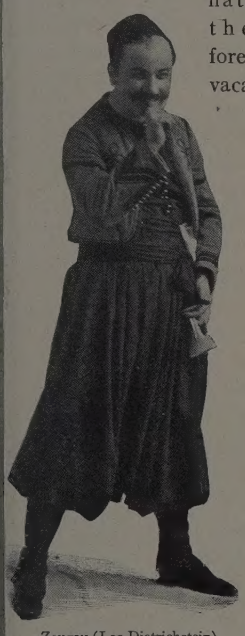
NEW LYCEUM. "A Doll's House," a play in three acts, by Henrik Ibsen. Revived May 2 with this cast:

Torvald Helmer, Bruce McRae; Nora Helmer, Ethel Barrymore; Dr. Rank, Edgar Selwyn; Nils Krogstad, Joseph Brennan; Mrs. Linden, Sara Perry; Anna, Eleanor Wilton; Ellen, Davenport Seymour.

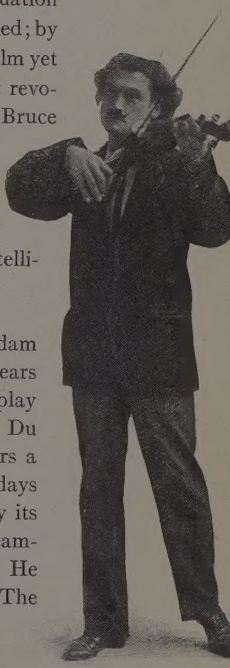
It is a peculiar thing that the queer and daring theatrical experiments are all reserved for the spring season. Untried plays, of course, can be produced more cheaply at that time of the year than during the winter months, but if any actor or actress has had a secret yearning to astonish the public and critics with some rendering of a standard rôle the vernal influence is as sure to bring it forth as it does the birds and leaves. It was but natural, therefore, that Miss Ethel Barrymore, before the long vacation should begin, should wish to display her talents in something more human and literary than such a trivial creation as "Sunday." It was as Nora that she elected to stand up before her critics and be judged. Time was when a revival of "A Doll's House" drew forth theses by the score as to what Ibsen did or did not mean when he drew Nora Helmer. In her revival of his best known play at the Lyceum, Miss Barrymore wisely went about it to present the child-wife as a normal human being. The text was intelligently and carefully studied, and the result was a performance of agreeable simplicity, undeniable charm and moments of commanding dramatic power. It is unnecessary to compare her work to that which Sorma, Achurch, Fiske, or other players brought to the rôle. Her rendering is free from any striving for symbolic significance and from any desire to unduly complex the character with original readings. If it occasionally fails in the grasp of some of the essential technical requirements, the intent and purpose is so clear and sincere that the effect is excellent and demonstrates to a certainty that the young actress has it in her to cope with rôles of greater emotional scope than she has hitherto been called upon to deal with. She was particularly happy in the opening passages and, in fact, throughout the first two acts she ably presented the winsome and attractive irresponsibility of the child-wife. She was Nora in these scenes, and the telling curtain at the end of the second act with its hysterical rendering of the Tarantella Miss Barrymore executed with a youthful enthusiasm all her own. There was a nice sense of awakening responsibility displayed in the scene with Dr. Rank, and in the closing passages of the play in which the utter selfishness of Torvald is made known and the hollowness of the whole domestic situation revealed; by her calm yet incisive reserve she admirably brought out the great revolution that was working in Nora's heart and soul. Bruce McRae's Torvald Helmer was somewhat insular, but at least earnest, and Edgar Selwyn imparted sorrowful distinction to the consumptive Dr. Rank. Joseph Brennan is forceful and convincing as Krogstadt, and Sara Perry lent refinement and intelligence to the part of Mrs. Linden.

Sarony

Svengali (Wilton Lackaye) Trilby (Virginia Harned)



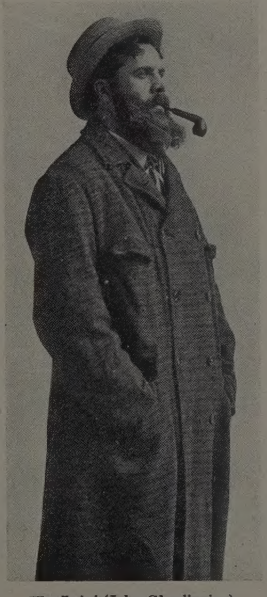
Zouzou (Leo Dietrichstein)



Gecko (Robert Paton Gibbs)

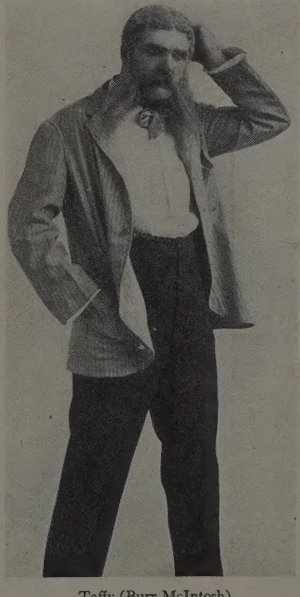
———

The revival of "Trilby," at the New Amsterdam Theatre, with substantially the original cast of ten years ago, met with a renewal of the first success of a play which is unique in some ways and puerile in others. Du Maurier's book had a singular fascination for readers a generation ago, and while it is little read these latter days of newer literary fads, it has many qualities entirely its own. This author's "Peter Ibbettson," with its "dreaming true," has a like charm. His sentiment is true. He makes real the unreal. Truth is in him everywhere. The hypnotising of the heroine upon which the main action of "Trilby" is based might well, at first, have been doubted as a feasible dramatic resource, and, in fact, Paul Potter, who made the dramatization, himself doubted its effectiveness. To stage manager Eugene Presbrey, it appears, belongs the credit for recognizing the dramatic value of



The Laird (John Glendinning)

Little Billie (Alfred Hickman)
Now taken by William Courtenay



Taffy (Burr McIntosh)

REVIVAL OF "TRILBY" WITH THE ORIGINAL CAST AT THE NEW AMSTERDAM THEATRE, NEW YORK

Svengali and his hypnotic powers. It is even reported that Mr. Potter absented himself from rehearsals for three days, because he did not approve of Mr. Presbrey's idea, which, however, was allowed to prevail with happy results for all concerned. Much credit, no doubt, is due, also, to Wilton Lackaye. With another actor, one of less authority and force in the role of Svengali, the success would not have been complete. At all events, he was exactly the man for the part. To a certain extent, his selection was an accident. He was a member of Mr. Palmer's company; his capabilities were known, but his Svengali was a revelation. His performance may well be ranked as one of the very best that our stage possesses as distinctly of its own. If it were a mere melodramatic trick, it would not be entitled to high consideration. While, in the production, there is a slight, but discreet use of theatrical device, the light that occasionally touches him, of that greenish tint of the scum that gathers on the margins of the remote lakes of hell, does not take away from the possibility, the naturalness of the character. It is easy to say that the "make-up" conceals the individuality of the actor, but there is not a trace of the man in it. In voice, gesture, movements, in a hundred details, it is Svengali, and Svengali alone. Others have played the part, the play has succeeded, but none has even approached Mr. Lackaye. The cast—practically the original one, save for the parts of Little Billie and Gecko—gave a performance that established the ideals and measurably reproduced Du Maurier's types. It was pleasant to see once more Virginia Harned as Trilby. In quiet pathos, she has some notes in her voice that to hear once, as uttered by Trilby, is a memorable experience. Among the diverse elements in the play that contribute to its success, the Bohemian spirit is one that works for its prosperity. The wild dance of the second act is real naughty.

EMPIRE. "The Freedom of Suzanne." Comedy in three acts, by Cosmo Gordon Lennox. Produced April 19, with this cast:

Suzanne Trevor, Marie Tempest; Charles Trevor, Allan Aynesworth; Fitzroy Harding, Charles Sugden; Sir Horace Hatton, G. S. Titheradge; Lord Datchet, John Cabourn; Captain Harry Cecil, Vernon Steel; Tommy Keston, E. W. Tarver: Mason, Herbert Budd; Lady Charlotte Trevor, Hilda Thorpe; Miss Fanny Minching, Henrietta Cowen; Lady Isobel Bury, Beatrice Beckley; Mrs. Tustall, Adie Burt; Mrs. Putnam, Minnie Griffin; Mr. Budd, McIntyre Wicksteed.

But for the circus-like circumstances under which this piece was presented to a New York audience, it is not likely that its reception here would have been encouraging to its promoters. The flimsiest of farces, with a stale story, dull in the telling, the piece was unworthy the stage of the Empire Theatre, nor did the "special English company" it introduced to Manhattan playgoers represent with any particular brilliancy the contemporaneous London stage. We have more competent all-round companies and players of greater personal distinction appearing on the boards of many of our rural stock theatres. The bringing of "The Freedom of Suzanne" to New York was a clear case of carrying coal to Newcastle, but Mr. Frohman got what he wanted—a novel advertisement. He realized that at the fag end of an anemic season the jaded palates of our play-goers needed tickling by something out of the ordinary, and so he conceived this flying trip from the British metropolis "for four weeks only," of Marie Tempest and company from the Criterion Theatre, London." The Anglo-maniacs eagerly swallowed the bait, and fashion and finance, entirely indifferent to the merits of piece or actors, crowded the Empire Theatre, with the natural result that everything went with such an unexpected hurrah that the surprised Mr. Frohman, finding New York liked the play better than London, extended the American run indefinitely.

The play itself, erroneously styled comedy, is farce, pure and simple, with accent on the simple. It is devoid of any real humor or originality of complication. The author, who is also the husband of the star, acknowledges indebtedness to the Comtesse de Martel, a lady who writes decolleté stories of fashionable French life under the pseudonym "Gyp." The French flavoring is, indeed, very much in evidence throughout. Suzanne Trevor is mar-

Blanche Ring Frank Daniels

FRANK DANIELS IN "SERGEANT BRUE" AT THE KNICKERBOCKER THEATRE

ried to a husband who does not approve of his giddy young wife's carryings-on, and when, one evening that the family is assembled, she arrives home after midnight, he angrily demands an explanation. Her story only serves to further exasperate him, and at the fall of the curtain a divorce has been decided upon. In the next act Suzanne is at the seaside with her many admirers, whom she finds even more stupid and tyrannical than her husband. He is also present, pretending to pay attention to a former friend of hers. One of Suzanne's admirers makes an insulting proposal to her, and she appeals to her former husband for protection, but he declines to interfere and goes off to town with the other woman. Suzanne, raging with jealousy and really very much in love with her husband, follows in an automobile. The last act is laid in the husband's bachelor apartments and here Suzanne goes, quite ready to surrender her dearly purchased freedom. To give spice to this rather tame ending, Suzanne allows her bachelor-husband to remove her wet stocking and rub her cold bare foot in view of the audience, which enjoys the salacious incident hugely.

The burden of the acting lay upon Marie Tempest, a delightful comedienne, who may rightly claim to be the Réjane of the English-speaking stage. There is, however, little opportunity in this piece for the exercise of her art. The author gives her nothing but the most obvious things to do. Her petulance as the wife is all in one key, and there is no light and shade to the character, which ends by becoming monotonous. In such an artificial rôle Miss Tempest could not be otherwise than artificial herself, and while her little tricks of speech and gesture kept the audience in constant good humor, there was no sincerity in her work, and it failed to carry conviction. Allan Aynesworth, the English leading man, lacks distinction, but gave a clean-cut performance as the husband.

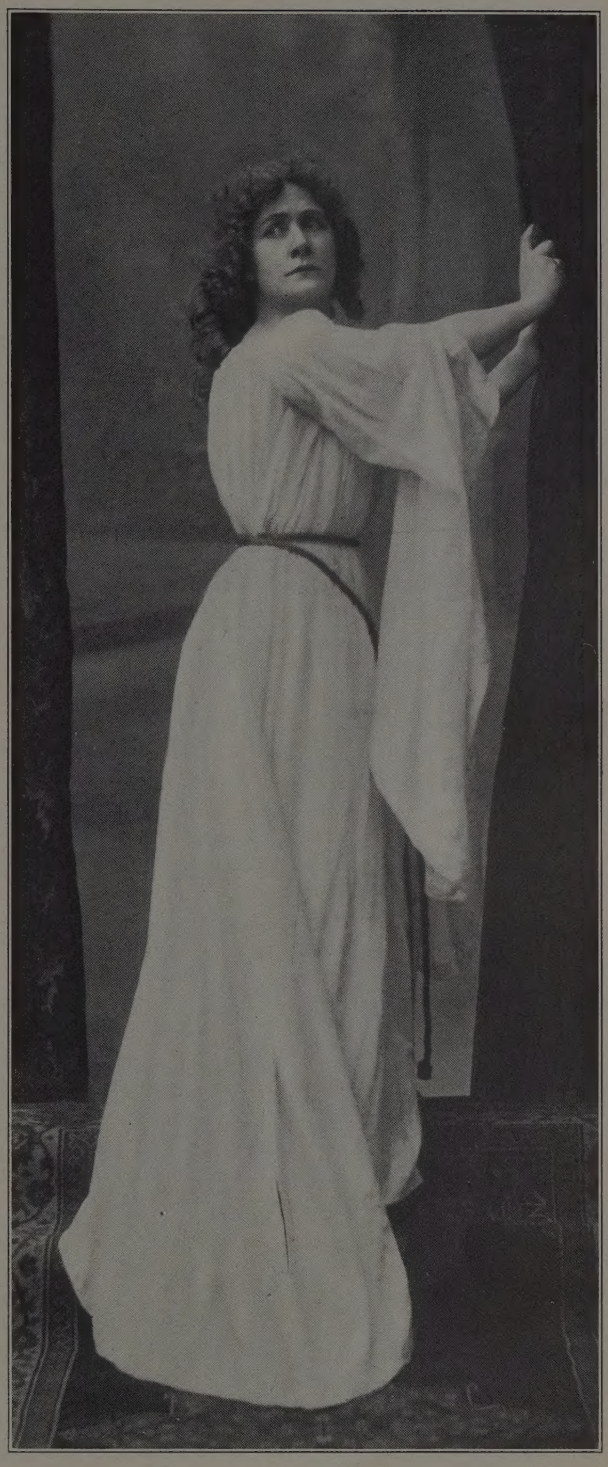
HERALD SQUARE. "The Rollicking Girl." Musical play in three acts. Libretto by Sydney Rosenfeld. Music by W. T. Francis. Prod. May 1. Cast:

Schmaltz, Sam Bernard; Panagl, Joe Coyne; Miklos, Harry Fairleigh; Count Istvan, George Howard; Kokos A. W. Fleming; Biros, Karl Vonrad, Sydney De Grey; Imre Von Blenheim, George Odell; Robert, Harry Sammis; Henri, Armond Cortez; Firenzi, Eugene O'Brien; Ilonia, Hattie Williams; Lena, Aime Angeles Fanchette, Esther Tittell; Aranka, Thelma Fair.

In its resplendent new dress, it is difficult to recognize in "The Rollicking Girl" a revised version of "A Dangerous Maid," seen for a brief period at the Casino in 1898. Very little, in fact, save the main outline of the story has been retained and the result is practically an entirely new piece, which promises to enjoy a long and prosperous run.

Sam Bernard has not got as good an acting rôle in this vehicle as he had in "The Girl from Kays." The little German wig maker is not nearly so funny as his "rich Mr. Hoggenheimer"—a real and delightful characterization—but this popular comedian is always droll, even in an impossible part, and while he is on the stage, the laughter is incessant. But why that dislocated English? The action of the play takes place in Vienna. There is no sense in making the Viennese wig maker utter broken speech in his own country. Or is expertness in Dutch-English the limit of this actor's comic powers? An artist of Sam Bernard's calibre is surely ambitious to rise above the Dutch comedian class. No matter how successful an actor may be in certain roles, it is a mistake to become known as a one part man. It is fatal to artistic development.

The plot of "The Rollicking Girl" deals with the adventures of Ilonia (Hattie Williams), who runs away on her wedding-day to become an actress in Vienna. Here she meets Schmaltz, who is wig maker at the Royal Theatre, and, thanks to his good services, Ilonia soon satisfies her ambition. Furious jealousy is inevitably aroused in the woman she supplants and the wig maker's efforts to protect his protegée are productive of much diverting comedy. The music is melodious and there are plenty of good songs. The most attractive feature of the production, however, is the large number of pretty girls employed. The stage is a perfect feast of pretty, fresh faces and shapely, graceful forms, attired in costumes of bewildering richness and beauty. Ben Teal, the stage manager, has introduced a number of novel effects, chief among which is the seating of seven girls in as many flower draped swings and swinging them over the heads of the orchestra to the accompaniment of a chorus. This feature is particularly popular with that part of the auditorium commonly referred to as the "bald-headed row." In addition to the star, the cast includes a number of popular performers. Hattie Williams is vivacious and pleasing in a none too good part, and Joseph Coyne manages to extract some humor out of a Viennese chappie, while Esther Tittle, Sidney Gray and Harry Fairley have good songs. No one, however, won a more deserved success than dainty little Aimée Angeles, who plays Schmaltz's wife, Lena. This graceful dancer and charming comedienne is delightful in everything she does, and in these days of rapid-transit stars, it is surprising that such a clever performer has been allowed to play second fiddle so long.



PERCY HASWELL AS JULIET AT THE AMERICAN THEATRE

MADISON SQUARE. "The firm of Cunningham." Comedy in three acts, by Willis Steell. Produced April 18, with this cast:

David Cunningham, William Harcourt; John Calvert, his partner, Henry Bergman; Clive Cunningham, William Lamp; Haines, Chas. W. Butler; a Messenger, A. D. Wilkes; Dora Calvert, Hilda Spong; Sera Honiton, her sister, Katherine Grey; Beamish, Emily Wakeman; Mary Rooney, Jeannette Elberts.

In re-establishing the Madison Square Theatre, Walter N. Lawrence has shown a fine appreciation of the character and quality of the plays that are to distinguish the house. They have been, so far, not of any marked originality, but they have been staged well, acted well, and have afforded polite entertainment. It is no easy matter to find a succession of successful comedies. Such plays require the hand of an expert. Sureness of touch must be manifest in every detail. They admit of no amateurishness in treatment, and, above all, the material must not be amateurish. If their art zig-zags like a weather chart, they are lost. "The Firm of Cunningham" is perhaps impossible, in parts, as any

American play, but it is constantly diverting. It may be that some of our wives fall in love with some of the nephews of some of our partners, as Dora Calvert does with Clive Cunningham. It is probable, however, that she acquired this amatory tendency from a prolonged residence in Paris. But no harm comes of it, for Clive falls in love with Dora's sister, after which the married woman is not in the running. It is proper to speak in race track terms, for the action of the play largely turns on the fact that Dora, in the temporary absence of her husband, in order to supply herself with money to meet her extravagances, has formed a secret partnership with a tipster of horses. She extricates herself finally, with profit, from the perils of her position. This insubstantial story affords abundant amusing incidents. You may forget what it was all about, but you will retain a lasting and pleasing impression of Hilda Spong, as Dora. If you liked her before, you will like her better than ever. If you did not like her before, you will have the zeal of all converts in her future praise. In point of fact, the acting of the play, uncommonly natural and unconstrained, contributes to a very material extent to the success. While some of the parts are character bits, the acting is inspired by comedy rather than by farce. Of the nine members of the cast, none had an ungrateful part, and, singular to say, some of its most experienced members have rarely or ever had better opportunities or appeared to better advantage. This is not said by way of exalting a somewhat inconsequential play, but to illustrate the odd combination of circumstances that occasionally happens. A little curtain raiser, "Mrs. Battle's Bath," by H. H. Morrell and E. G. Malyon, added later to the programme, was not worth while. The situation of a young woman in a bath room, with her hair down, and about to disrobe, with a young man, in bath robe, entering and not being able to escape on discovering her presence, because the door, with two knobs and snap locks, cannot be opened, is not naturally humorous. It would have to be made so. It was not. Some of the incidents were ingenious and the solution was novel and unexpected when it was discovered that the door opened when both knobs were turned at once. The design of the play was clearly humor, and that good intention, in spite of its failure, saves it from reprimand.

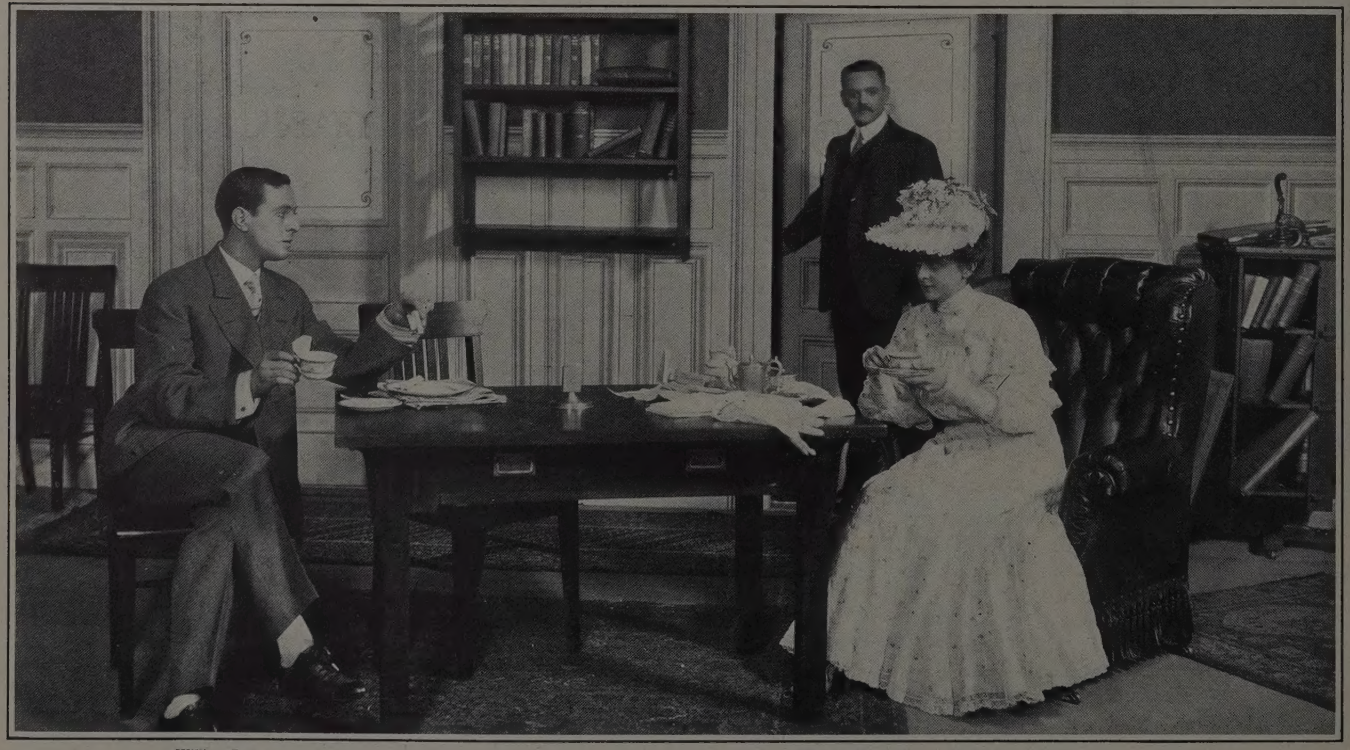
MARCELINE
The Hippodrome's Mirth Compelling Clown

MANHATTAN. "The Proud Laird." Comedy in three acts, by Cosmo Hamilton and Charles Cartwright. Produced April 24, with this cast:

The Invermorach, Robert Loraine; Clunie, H. Hassard-Short; Sir James Gupworthy, J. H. Bunny; Ninian Gupworthy, Thomas H. Thorne; Duncan Blair, Edmund D. Lyons; Dugald McGlusty, W. H. Denny; Lady of Invermorach, Ida Vernon; Lady Gupworthy, Adelyn Wesley; Miss Elspeth, Elspeth McNeill; Miss Jean, Lucy Spencer; Valerie Van Beuren, Dorothy Donnelly; Tammas McGregor, Sydney Smith.

This piece lived but a week and is mentioned only for the purpose of record. A Scotch laird, impoverished and living in a leaky castle, is in love with a rich American girl, a cousin who is visiting the family. In a family council it is determined to make a match between the cousin and the laird in order to rehabilitate the estate. In the dénouement, she pretends to have lost her fortune. The young man stands the test, but the family turn from her. This was a violation of taste as well as of dramatic common sense, and brought the play into disregard. There was a good dramatic idea in the story, but it lacked proper development, action, detail and treatment. The production was all that could be desired, but it was obvious that it was a case of hasty and superficial writing. Instead of being light, it was heavy; instead of the effect of comedy, there was the effect of sordidness, and all because of improper and hasty treatment. As a naive, absolutely unconscious satire of the love of money on the part of the British aristocracy of title abroad, the piece was notable.

The American Theatre, in the very heart of the theatrical district, lends itself favorably to George W. Fawcett's enterprise of establishing there a a stock company to produce plays of the higher order, and with actors under that constant training and care necessary in productions that are not makeshifts, but intended to conform to a high standard. The plays so far have been revivals. The production of "Romeo and Juliet" gave full assurance of the sincerity of Mr. Fawcett's plan to present plays of a higher order than has been heretofore seen at this house. The leading lady of the company is



William Lamp William Harcourt Katherine Grey

SCENE IN "THE FIRM OF CUNNINGHAM" AT THE MADISON SQUARE THEATRE

Percy Haswell, who is making constant progress in her art. She is likely to achieve a much higher position than she has heretofore held. Pleasing in personality, she is also gaining in force. The performance of "Romeo and Juliet" was unequal in merit. It will take time to form a stock company of that variety of excellence which will adapt itself to the constant change of bill. The second production, that of "The Liars," by Henry Arthur Jones, brought forward some new additions to the company, showing that the process of selection and rejection of players is in progress. This comedy was done with considerable spirit, although a few members of the company failed in the desired lightness of touch. Individual performances were capital. Frank Gilmore was Sir Christopher Dearing, Harry Harwood, as Dolly's husband, gave his few scenes with a comic effect that could not be well improved upon. Later, "The Merchant of Venice" was given, Jacob Adler, the Hebrew tragedian being seen as Shylock. Others in the company are: Edwin Arden, Dodson Mitchell, F. Newton Lindo, Laura McGilvray, Daisy Lovering, Bijou Fernandez.

George Howard Sam Bernard

SCENES IN "THE ROLLICKING GIRL" AT THE HERALD SQUARE THEATRE

KNICKERBOCKER. "Sergeant Brue." Musical farce in three acts. Libretto by Owen Hall; music by Liza Lehman. Produced April 24, with this cast:

Sergeant Brue, Frank Daniels; Michael Brue, Alfred Hickman; Aurora Brue, Sallie Fisher; Daisy, Clara Belle Jerome; Mabel Widgett, Anna Fitzhugh, Gerald Treherne, Walter Percival; Matthew Habishom, Nace Bonville; Inspector Gorringe, James Reany; Rev. John Lamb, Lawrence Wheat; Captain Bay, David Bennett; Percy Proctor, George Lestocq, Haddon Wallis. Alfred Fitzroy; Mr. Crank, Gilbert Clayton; Crookie Scrubbs, Harry McDonough; Lady Bickenhall, Blanche Ring.

This is another of those very English musical farces imported occasionally from London and made over to fit Yankee comedians. The result, as usual, is a nondescript hodge-podge of English and American humor which at moments entertains and at others falls flat. The music of "Sergeant Brue" is immeasurably superior to its libretto, which bears so many marks of revision as to completely conceal any trace of the original. The plot deals with a London policeman, who is left £10,000, on condition that he becomes an inspector, and this functionary's efforts to secure promotion furnish all the comedy. Frank Daniels manages to squeeze a good deal of fun out of the role of the cockney peeler, but there is no real snap to the piece, and the performers have to work hard to keep their auditors amused. Blanche Ring made a hit with two songs, "Saturday After Two," and "My Irish Molly, O." It is a pity this comely young woman does not find a vehicle which would give her talent an opportunity. Alfred Hickman, who was missed in "Trilby" where he was the original Little Billie, was seen as the policeman's son, and Sallie Fisher and Walter Percival scored well deserved applause in a pretty little ditty over a cup of tea. The piece is handsomely set.

Their Beginnings

Blanche Bates at the age of nine

Do those theatregoers who, each evening, applaud their favorite players, ever realize how hard was the way to success, how beset with all kinds of obstacles, which then seemed unsurmountable, the beginnings of those actors and actresses now at the very top of their profession? Almost every artist, who is to-day a star, has had to travel the hard road before attaining recognition and reward, and early adversity, while seemingly cruel, really proved their best friend, for it tempered and broadened their art. That they finally succeeded in spite of all difficulties shows that they were intended for the profession they chose. Obstacles, difficulties—these are only part of life's trying-out process. The fittest survive the ordeal and achieve fame; the others fall by the wayside. The recital of the experiences of the elect in the early days of their novitiate, when they worked humbly and patiently in obscurity, without money, often without enough to eat, but always buoyed up with the hope and ambition of one day "getting there," will undoubtedly prove of keen interest to our readers. We begin with Blanche Bates, who has just closed her season after having played more than one thousand times the rôle of Yo San in "The Darling of the Gods."

BY BLANCHE BATES

At the time of her debut

PRIOR to the fateful night of September 17, 1894 (when Miss Bates made her debut), I was an energetic young person, whose sole aims and soul aims were to get enough to eat. I cared nothing for the theatre, seldom saw a play, and wondered why my parents insisted upon staying on the stage. Actors, I thought, were really very common people. I tried to illuminate a kindergarten for a year, but when the year had dragged by, my superior informed me, oh, so politely, that, perhaps, it might be just possible — my dazzling future might not be in a kindergarten.

It happened that L. R. Stockwell, the Marks of Wm. A. Brady's "Uncle Tom's Cabin," had been managing the old Powell Street, now the Columbia Theatre, in San Francisco, and his employees were arranging to give him a benefit. I thought I should like to appear in that benefit, and I announced the fact to my family, to the scandalous horror of my mother (Mrs. F. M. Bates, who plays the Foxy Woman in "The Darling of the Gods"), who said I would never make an actress. They allowed me to play in Mr. Stockwell's benefit. I played the part of Mrs. Willoughby, a young widow in Brander Matthew's piece, "A Picture." I walked on that night with all the unruffled assurance of youth and ignorance. Every night now, that I make my entrance in "The Darling of the Gods," I am a thousand times more nervous than I was then. In ignorance is repose. They didn't throw things at me. I don't know why.

In "The Great Ruby"

The week after that benefit Joe Murphy brought his Irish plays to the theatre. I wanted to play with the company, and Mr. Murphy, taking his fate in his hands, allowed me the honor. The first two weeks I played a light-hearted hoyden, and nothing dreadful happened. But in the third I was cast for an emotional part, had to discover my lover dead and take a curtain. Imagine a raw creature discovering anything and taking a curtain! I was good. After I played that scene mother advised me to retire from the stage. She suggested a convent.

Instead, I came to New York. I had three months of interviewing managers and agents. The "no" was almost invariable. The late Joe Humphreys told me to do "heavies." It was my turn to say "no." I wore low heels to reduce my height, and thought of bleaching. I sent my poor, unmeaning card to Augustin Daly. He sent me word through an army of office boys that he was busy, and told me to call on Monday. I called at ten and waited until four. He didn't come to the office that day, and I didn't go back.

One day I was trudging Broadway and met T. D. Frawley and James Neil, who is playing Dazzle in "London Assurance." Each of them was interested in a stock company. Mr. Frawley said: "What are you doing here?" I answered with sad truth, "Nothing." They asked me where I was staying, and I gave them my address. They called soon after and Mr. Neil asked me to go to Denver to play in his stock company. I went. Mr. Neil and Mr. Frawley made an arrangement by which Mr. Frawley took half of the company and opened a stock season at the Grand Theatre, in Salt Lake City. I was of the Salt Lake portion. We opened on Christmas Eve, 1894. Wasn't it odd that exactly ten years later I played on the same night in the same theatre in "The Darling of the Gods?"

I must not forget to say, since we are talking of beginnings and vicissitudes, that I fell from the height of that joyous first salary with Joe Murphy, eighty-five dollars a week—which he paid me not because I was worth it, Heaven knows, but because I was so well known in San Francisco that he thought I had a "draw"—to twenty-five dollars a week. My mother helped me out with clothes.

On the thirteenth of May we opened in Portland, Oregon, with a company of thirteen in a repertoire of thirteen plays, and had a successful run. The same month Mr. Frawley leased the Columbia Theatre, San Francisco, and we opened where I had made my début in September at Mr. Stockwell's benefit.

We played there three years, that is, for three seasons it was our home, playing there for five months and going on tour the rest of the year. We included Honolulu in our tour one season. I had been playing leads the last season, and when a distinguished cast, with Maxine Elliott at the head, was brought from the East, it was proposed to put me back again to juvenile leads. But ambition was stirring in me now, and I came to New York once more. I had been here only a few days when I was telegraphed for to return. I went back for one more year. At the end of the season I advanced from New Orleans upon New York, I went straight to the Daly Theatre. On my still unmeaning

Marceau
As Cigarette in "Under Two Flags

Platt
As Yo San in "The Darling of the Gods"

card I wrote, below my name: "I am nobody and have done nothing, but I hope to be somebody and do something if you will take me."

Mr. Daly came out and said: "Where have you been playing?"

"In stock in the West," I answered.

"What have you played?"

"Almost everything."

"Come around Monday," he said.

This time he was there. We signed a contract and I left with the company on a tour, playing Bianca in "The Taming of the Shrew." We came back to town and played "The Shrew," but it being a revival, little attention was paid to it by the press. It was when we opened in "The Great Ruby" that the critics were kind to my performance of the Countess.

But I was soon depressed by the atmosphere of Daly's and resigned the day after my début. Liebler and Company engaged me for Milady in "The Three Musketeers." Then I met Mr. Belasco. I have been very fortunate. There are lots of ambitious, talented, hardworking girls who haven't their David Belasco.

I have worked hard, especially in stock. One week I played four new parts. One was Hedda Gabler. I have known hardship and bitter disappointment, have slid back two steps for three I have climbed. There is a struggle to gain higher ground and a struggle to hold it. But God has been very good to me.

Sarony Copyright, Falk Sarony

The centre picture is from Mr. Jefferson's latest photograph. The others show him in his famous characterization Rip Van Winkle

Joseph Jefferson—A Great Actor Gone

Joseph Jefferson, the last of that brilliant group of American players—Booth, Wallack, Forrest, Barrett, McCullough and Cushman, to whom the term great is properly applied, died in Florida, on April 23 last. The story of Mr. Jefferson's remarkable career on the stage was told at length in the July, 1904, issue of this magazine. It is not necessary therefore, to go over the same ground again. Briefly, this distinguished actor was born in Philadelphia in 1829. He made his first appearance as an actor in Washington in 1833, and he acted for the last time in Paterson, New Jersey, on May 7, 1904, as Caleb Plummer in "The Cricket on the Hearth." His stage career thus covered a period of seventy-one years. We cannot do better than reprint here from the New York *Tribune*, extracts from the eloquent tribute paid to his memory by the well-known critic William Winter, who for many years was Mr. Jefferson's close personal friend.

"IT is difficult to comprehend—it is almost incredible—that a force so vital, a life so beautiful, a beneficence so precious, as that of Joseph Jefferson, has come to an end; that the voice of gentle humor is hushed forever, and the face of tender sympathy darkened in death.

"Some leaders of mankind prevail by what they do. Jefferson prevailed by what he was—incarnate goodness, without insipidity; tender humanity, without effusive weakness; exuberant humor, that was never gross; nimble wit, that was never unkind; and piquant eccentricity, that was equally sweet and droll. The spiritual cogency of his life, accordingly, the authority of his character and the illuminative and final explanation of his amazing artistic career, can be designated by the single word charm. He was not distinctively an intellectual power—as, for example, Henry Irving is—but in the realm of emotion his power was supreme. He spoke to the heart. He did not dominate by force. He made no effort to command. He allured by spontaneous sweetness, and he subdued by unstudied grace. * *

"In the maturity of his powers and his renown, the comedian restricted his repertory to a few characters, but, in his earlier time, he had played scores of parts: one authentic list mentions more than a hundred of them, and he might have continued to play scores of parts, had he not learned by experience that it is better to do one thing thoroughly well than to do many things passably; to present one model of perfect art rather than many examples of good artistic intention. The principal characters that he chose were Rip Van Winkle, Acres, and Caleb Plummer, characters that were absolutely congenial to him, stirring his nature to its profoundest depths and evoking all the resources of his heart and mind. Those characters he could represent to perfection, and the observer who subjects them to analytical examination will speedily discern that they comprehend many, if not all, the representative extremes and contrasts of human experience: youth and age, love and hate, charity and greed, wealth and poverty, humor and pathos, power and weakness, mirth and grief, craft and simplicity, selfishness and self-sacrifice, the material and the spiritual, and the natural and the preternatural. It will also be perceived that the raiment and scenic investiture of them comprise the tatters of indigence and the laces of luxury; the cottage and the drawing-room; manners, both humble and exalted; and physical nature, alike in calm and storm. The range of Jefferson as an actor was, in fact, remarkably broad; and, for the rest, it should be remembered that he rendered the greatest possible service that any person can render to the stage, because he made it pure and honorable in the public esteem and dear to the public heart—and kept it so. All over the land the institution of the theatre was strengthened by him, so that even those persons who misuse and degrade it, by sordid and corrupt speculation, possess a broader field and an ampler opportunity than would otherwise exist, for what they call business enterprise. He did not care to manage theatres or to produce new plays. He did not waste himself on ventures and experiments. He did the thing that he could do best: and the stage is better, and the world is happier, because of what he was and what he accomplished.

"'Are we so soon forgot when we are gone?' Remembrance of those words, as they were spoken by Jefferson, in the great days of his Rip Van Winkle, can never perish. The world does easily forget, and the rapid river of time, we may be very sure, will sweep into oblivion many names and many things that are conspicuous now; but as long as the fame of gentle humor is prized, and as long as kindness and pity remain on earth, the name of Joseph Jefferson will be remembered, because—like the kindred names of Lamb, and Hood, and Charles Dickens, and Thackeray, and Washington Irving—it is written with smiles and tears upon the everlasting pages of the human heart." WILLIAM WINTER.

Prominent Players Who Are Their Own Chauffeurs

Blanche Ring enjoying a spin on Riverside Drive

May Irwin has a breakdown

Each year the automobile is becoming more popular with all classes of people and none has taken to it with more enthusiasm than the actor. Many of our players, men and women, possess to-day their own machines and find automobiling a delightful and healthy relaxation after the nervous strain of their stage work. Among others who are often to be seen spinning swiftly along the fashionable avenue or the green lanes of the park are Maxine Elliott, Irene Bentley, Drina de Wolfe, Hattie Williams, Virginia Harned, Marie Cahill and Julia Marlowe. These and others we showed driving their motor cars in an illustrated article which appeared last June. This year we must add to the list May Irwin, Jefferson de Angelis, Fritzi Scheff, Lulu Glaser, Blanche Ring and Frank Daniels. Many theatre managers also love the sport, prominent among their number being Charles B. Dillingham and George H. Tyler. The latter manager makes long journeys all over the continent in his touring car each summer when he goes abroad to secure new attractions. Some of these thespian chauffeurs have written of their experiences for THE THEATRE MAGAZINE, and their respective contributions follow herewith:

Automobile Philosophy

By May Irwin.

MY EXPERIENCE with the automobile has opened my eyes (to say nothing of my pocketbook), to its importance as a factor in economics. I use the term "economics" in a general, civic and industrial sense, because the automobile is by no means economical. This is a discourse on political economy and not domestic economy. (For points on the latter, see May Irwin's "Home Cooking.")

Those who condemn the auto as a menace to society are not thinking persons. Reflect on all who are given employment since the advent of this industry! Besides those directly employed in the automobile's manufacture, think of those who depend upon it, directly or indirectly—chauffeurs, steel manufacturers, pawnbrokers, divorce lawyers, comic opera librettists and press agents.

It is not necessarily a champagne appetite with a beer income that causes financial and domestic distress; Mr. Schlitz, Mr. Budweiser and Mr. Wurtzburger can well afford champagne on their beer income. It is trying to keep an automobile wife on a wheelbarrow salary that helps the pawnbroker and divorce lawyer.

Before buying an automobile, it is well to keep the following rules in mind:

A rolling automobile gathers no bank account.

People who ride in white automobiles shouldn't throw mud.

An auto under control is worth two in the ditch.

When angry, blow your horn; when very angry, run over a policeman.

He who speeds and gets away will live to get it in the neck some other day.

The auto shows which way the millionaire blows.

One bad turn deserves another chauffeur.

It takes nine tailors and one automobile to break a man.

Hell is paved with thick sand and broken glass for the scorcher.

Still autos run over people.

Hall

May Irwin as a chauffeur

My Luck With the Motor

By Frank Daniels.

I PURCHASED my large White touring automobile the week before I opened in "Sergeant Brue" at the Knickerbocker Theatre recently. It very nearly upset the entente cordiale between myself and my management. Even as it was, the curtain had to be held five minutes on the opening act the first night. The story I told was that the time schedule on the railroad passing near my country place at Rye had just been changed without my knowing it, and that accordingly I missed the train I had been accustomed to take for my regular evening performances in past engagements. They stoutly maintained, however, that I had already acquired the automobile face and nervous twitching of the hands, and that my extreme tardiness in reaching the theatre and the consequent flurry that passed behind the scenes was due to my inability to regulate the steering gear. Of course, I uttered a powerful protest, but I wouldn't care to be hauled up in court to take my oath on the subject. I sing a song in "Sergeant Brue" called "I Was Born on a Friday." It tells a series of hard-luck stories, but I always seem to think that it applies particularly to experiences with a horseless wagon. My little daughter, Maudie, for instance, is a first-class chauffeur. Hers is a magic touch and nothing goes wrong when she is in command, but I am the aboriginal automobile havoc maker. Under my fearless guidance, the machine does everything but turn handsprings, run up the side of a ten-story house and bump plumb into the middle of Long Island Sound.

Cooks "Rarebits" in Her Car

By Lulu Glaser.

IN A QUIET way I have been a disciple of automobiling for several seasons. At one time I came very near appearing in an automobile opera. But when I found that the librettist had arranged for a chorus specialty bringing on twelve illustrators of thinking parts in automatic

Jefferson de Angelis working after a breakdown

Frank Daniels in his White

carriages at the same time, I decided that the scheme was too complicated. When I am not touring around the country you will find me almost any day driving my gasoline machine along the Boston Post Road, between my country place at Mt. Vernon and my residence in New York. I also have an electric coupé, which I use for shopping. In this I have among other contrivances, an electric stove; and returning after my appearance in "A Madcap Princess" in Brooklyn a few weeks ago, I cooked a very satisfactory Welsh rarebit while we were crossing the Brooklyn Bridge. I consider automobiling the most exciting and health-giving exercise in the world. Incidentally, it stimulates what we term "nerves," and that is an excellent adjunct to the art of acting.

Buying a Machine in Paris

By Blanche Ring

I HAVE ridden on automobiles of all descriptions for some years, but always as the guest of the owner of one of these intricate machines. It was not until I visited Paris last January, that I very nearly became the owner of one. I had been on several long and delightful fleet trips around the environs of the French capital on a handsome crimson horseless wagon, and I was all keyed up on the subject, when a Parisian acquaintance confided to me that she had had some financial reverses and would be delighted to sell me her gasoline runabout for the proverbial "song." After she had shown me how easy it was to run it during an hour in the Bois de Boulogne, I told her that I was sailing back to America in two days, but that if she would let me have the auto the following day to myself, I would take a spin on it as a final test, and give her my check for it at the successful conclusion of the trip. The chauffeur I had engaged to accompany me disappointed me at the last moment, and so, as it seemed perfectly easy to guide the vehicle by the mere turn of a wrist, I took my maid as companion and we had a most exhilarating run of two hours and a half, until we found ourselves at a picturesque inn away out in the country, where we rested for an hour and had luncheon. Then for the return home! Everything went well for nearly an hour when we came to a dead halt at a turn in the road, that seemed a thousand miles removed from every inhabitant. Nothing could start the wheels again, and leaving my maid as guard, I plunged ahead on foot until I raked together some farmers, who, of course, could not understand a word I said in English. I succeeded in persuading them, however, to accompany me, and after examining the derelict, they wagged their heads dolefully, as much as to say, "What would you have?" I finally made arrangements, for a hundred francs, for a couple of powerful horses and a farm wagon to drag the automobile back to town. I wrote the owner rather a sharp note, saying, I was not in the habit of buying old junk. The next day when I got on the ship I found a letter from her, in which she witheringly informed me that if I had taken the trouble to refill the gasoline tank—which she observed had become empty—from the extra supply of gasoline carried in the seat, all would have been well, and that she had never yet run across an automatic car that could cover ground simply through the assistance of thin air.

Fritzi Scheff making time in her Northern machine

My Automobile and I

By Jefferson de Angelis

I HAVE been a motor enthusiastic for several years, and I may say truthfully that my love for the "pace that kills" has more than once got me into all kinds of trouble. I have a garage at my place in Yonkers and nothing rests me so completely as "pottering" with the machinery. Candidly, it's the only time I ever do any work. I love to go out for long spins through the country and I always use my car to go to the theatre each evening, leaving the machine at the stage door until the performance is over.

As to mishaps, I had an arm broken about six weeks ago. I was steering the machine through the door of the garage when the hub of the wheel struck an obstacle and turned the steering lever so sharply that struck me in the wrist, smashing the bone in two places. Another time, I was driving at full speed, in Chicago, when suddenly the car became entangled in a piece of canvas that had fallen from the elevated railroad structure. I was thrown violently from the machine, and for an instant lost consciousness. When I revived my first thought was of the automobile. I fancied it plowing its way down street, knocking down pedestrians and damaging property, but what was my amazement when I saw the machine standing perfectly still. Without in the least being sensible of having done so, I had shut off

Captain H. W. Hedge, Marshal of the automobile parade driving down the Rialto in his Columbia machine.

1. Marlow (timidly): "I am sure I tire you, madame" Kate: "Not in the least, sir"

2. Marlow (trying to escape): "I see Miss Neville expecting us in the next room." Kate: "I protest sir, I never was more agreeably entertained"

the power and put on the brake in the instant when I was thrown from the car. How's that for presence of mind?

NO FOLDING CARS FOR HER

By Fritzi Scheff

I YIELD to no one, male or female, in my love for the horseless carriage. When I signed my contract with my present manager to star in light opera, I had a special clause inserted giving me the privilege of having my auto taken on tour, even on one-night stands, whenever I should so desire. I have a horror of the horses and vehicles provided by livery stable men in some of our communities, and that is the chief reason why I insist on this condition. My motor coupé is small, yet large enough to contain in its hidden recesses a space for an ice-box, a lunch basket, a folding writing desk and innumerable articles dear to the feminine heart. When the important question first arose as to how my auto could go on tour, in the baggage car, the ingenious advance agent suggested that I secure one especially constructed which could fold up, and even be separated. Visions of it performing the former feat without any previous announcement to that effect, while I was riding around Central Park, immediately threw me into a nervous tremor and simultaneously disqualified the advance man from an advisory capacity. For recreation in the country, I frequently drive myself from one town to another. The only time I met with an accident was when I was endeavoring to break the record between Washington and Philadelphia, and the machinery got out of order. I had to finish the trip most prosaically on a milk train, which was flagged at a way station.

I find automobiling delightful relaxation after long tiresome rehearsals, and to my mind there is no greater enjoyment than a run at full speed along a good country road. Danger? I never think of it. At first, I was a little nervous, especially on the sharp curves, but I soon got accustomed to that and now I'm as fond of scorching as anyone when the bicycle policeman is nowhere in sight.

Eleanor Robson Kyrle Bellew

5. Kate: "Having stooped to conquer with success and gained a husband without aid from dress——"

3 Marlow (not recognizing Kate in the guise of a serving maid). "I vow child, you are vastly handsome

4. Kate: "Pray, sir, keep your distance'

"SHE STOOPS TO CONQUER" WITH AN ALL STAR CAST

Tony (Sidney Drew) Marlow, Jr. (Kyrle Bellew) Hastings (Frank Mills)

ACT I. TONY: "Why, gentlemen, you have lost your way!"

Hastings Mr. Hardcastle (Louis James) Marlow, Jr. Miss Neville (Isabel Irving) Mrs. Hardcastle (Mrs. Calvert) Tony

ACT III. MARLOW: "An impudent fellow, this inkeeper!" TONY: "Now do you make it out mother!"

Photos, Hall

TONY: "My mother thinks herself forty miles off!"

Byron, N. Y.

A REHEARSAL OF THE BALLET AT THE METROPOLITAN OPERA HOUSE, NEW YORK

The Decline of Dancing as an Art

Mme. Bonfanti as she danced in New York in 1881. She now has a school of dancing in New York City.

OF all the arts, there is none of greater antiquity than that of the dance, nor in olden times was any more highly esteemed. It remained for modern civilization to attempt to deprive it of its rank, and each year its exponents are growing fewer in number, and dancing itself less popular as a spectacle.

Dancing disappeared almost entirely after the sack of Rome, but it was revived again, notably in France, where it was introduced from Italy by the followers of Catherine de Medicis. The first important ballet was produced during the reign of Henry III, and under this sovereign's successors it developed until the time of Louis XIV, which was the golden age of the dance, not only because of the gorgeous entertainments given by the Grand Monarch, but because it especially appealed to Louis as an opportunity for displaying his own graces of person. But it was not until 1776 that the true ballet, without interpolated song or dialogue, made its appearance upon the French stage. Such composers as Mehul, Cherubini and Kreutzer wrote the music for these spectacles in which the dancers Bigottini and Montessu delighted the Parisians, and later Herold and Adam, the teacher of Delibes, also composed ballets in which the dancer Grisi charmed all the beholders.

That dancing, both as an art and as a spectacle, has declined is indisputable. The superb ballets, such as "The Black Crook," "Excelsior," "The Naiad Queen," etc., which delighted our fathers, are practically unknown to the present generation, and even at the Grand Opera of Paris, where to-day a school of ballet dancing is still maintained, the ballet is retained in name rather than in substance, while in America the ballet, of recent years, has been almost completely neglected at the Metropolitan Opera House, although during the past two seasons, an effort has been made by Mr. Conried to revive its past glories. Mr. Conried has now organized a corps de ballet, two *premieres danseuses*, and even a *premier danseur* heretofore unknown here. In Paris, no male dancer of repute has been seen for nearly thirty years. Only in Italy, famous for the ballets given each season at La Scala, Milan, and the San Carlo, Naples—in which latter theatre one of the accompanying illustrations shows a ballet in progress—is this form of the dance still in high favor, and even there no one dancer thrills the public as of old.

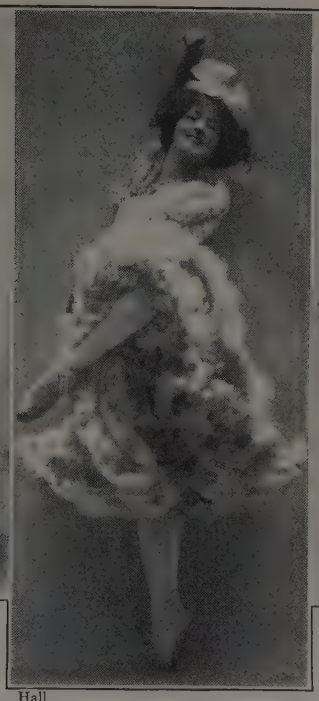
Since Delibes, whose three beautiful ballets "La Source," "Coppelia," given here last winter, and "Sylvie" are seen occasionally in Europe, no composer of repute has written music for ballets, another proof of the decadence of the art. One living dancer alone, the American, Isadora Duncan, seems to be repeating the triumphs of another generation in the cities of Europe. We read of the horses being removed from her carriage that an enthusiastic crowd may draw it through the streets, while in staid Berlin there has been talk of erecting a theatre solely for her to display her art.

The most famous dancers of modern times were Taglione and Fanny Ellsler. Taglione never visited America, although her brother and his wife appeared in Philadelphia and New York in 1839. Of Italian descent, she was born in Stockholm in 1804. Her father was a dancer and the ballet director of the Royal Theatre. His daughter was also the grand-daughter of a famous Swedish tragedian. She was sent to the ballet school in Vienna and made her first public appearance there at sixteen. From 1822 to 1826 she danced in Munich and Stuttgart, and the following year at the Grand Opera, Paris, where she made such a furore that she remained there permanently, never yielding her place for twenty years, until the appearance of Fanny Ellsler. In 1833 she married Count Gilbert des Voisins, and during her period of success, owned handsome residences in Vienna and on Lake Como, and her daughter married Prince Troubetzkoy. During the Franco-Prussian War she lost the greater part of her fortune, so that in her old age, like many celebrated dancers, she was obliged to

The ballet at the splendid San Carlo Theatre in Naples

Schloss

ETHEL GILMORE



Hall

BESSIE CLAYTON

Three trained dancers in "It Happened in Nordland"

Schloss

MABEL GILMORE

give lessons, teaching the children of some of the best families in London.

The first dancer to appear in America was a "gentleman recently from London," who did a "Harlequin dance, a Clown dance, and a Drunken Peasant," between the acts during Thomas Kean's dramatic engagement at the first Nassau Street Theatre of this city, in January, 1751. The first American to attain distinction as a dancer was John Durang, in 1785. The first mention of a woman dancer in this country is of Jane Placide, who in 1813 danced at the Anthony Street Theatre.

On the evening of February 7, 1827, the old Bowery Theatre was the scene of a strange demonstration. Madame Francisquy Hutin attempted to introduce the French school of dancing to an American audience. As she bounded on the stage in her short tulle skirts, she was greeted by a storm of hisses, every lady in the lower tier of boxes left the house, and the manager was obliged to order the curtain down. The unfortunate dancer made no attempt to repeat the disastrous experiment.

In 1855 an American, Augusta Maynard Williams, known as "La Petite Augusta," won great popularity as a dancer. She was the first American ever admitted to the Academy of Dancing in Paris, where she later appeared with Fanny Ellsler in the "Tarantula."

The famous Fanny Ellsler herself appeared in America for the first time in 1840. Fresh from her triumphs in Europe, she took New York by storm. The largest theatres were crowded, and she met with receptions never before or since equalled. Once the entire house rose with a shout of acclamation at her appearance. She danced a *pas seul* and "La Cracovienne," and in the ballet "Tarantula," in which she had triumphed in Paris. She appeared at the New Park Theatre here, and then went to Boston, dancing for thirteen nights, at that time an unusual number of performances for that city. She contributed her share of a benefit toward the completion of Bunker Hill monument. In Baltimore the enthusiastic people dragged the carriage of the "Immortal Fanny" to her hotel. In Richmond she was met by a delegation of prominent citizens and a brass band. Her last American appearance was in 1842, and twenty years later she retired.

One of the most graceful dancers who ever visited America is Mme. Marie Bonfanti. None of her family had ever been on the stage, but as a child she showed such aptitude for dancing that her mother was finally persuaded to allow her to study it as a profession. A native of Milan, she went to the famous Milan school of the ballet, directed by Carlo Blasis, of whom she still speaks with enthusiasm, as one of the greatest of all ballet masters. She made her debut at the age of eleven, as a solo dancer at Covent Garden, London. After her successes there, she came to America, where most of her dancing was afterwards done, and she was in the original production of "The Black Crook." Her last public appearance was in 1891 in "The Twelve Temptations." After that she had many offers, but none that she cared to accept. It was about this time that what she calls the period of "fake dancing," now in vogue, began—the high kicking, contortions, the steps which are as child's play compared to those of the real *danseuse*, yet which seem to satisfy the public. She therefore retired from the stage and opened a school of dancing in this city. To-day she numbers among her pupils elderly women who come to take the exercises at their physicians' advice, and a number of society women, beside professionals. It is curious to note that as the dance as an art declines on the stage, it has been taken up more by society women, especially in London, where they flock to the teachers to learn dances which, however simple, as compared to the older forms, yet in their aim to embody grace of pose and movement, may serve to keep the art from falling into utter oblivion. A most enthusiastic pupil of Mme. Bonfanti during the past winter was Lady Cunard, who was so delighted with her lessons that she brought her husband with her, and he offered the teacher great inducements to go to London, declaring

Burr McIntosh

McCOY SISTERS

Otto Sarony Co.

HENGLER SISTERS

that all the ladies at the English court would become her pupils.

It is interesting to watch Mme. Bonfanti give a lesson. In short, full black skirts, her pretty little feet in slippers, she flits about the room lightly as a feather. Her pupils' practice costumes consist of short full skirts with bloomers, ballet shoes, and a loose waist, that movements may be unrestrained, so there are all varieties of costume to be seen at these lessons, from gauzy skirts of the regulation ballet kind to those of the plainest material. Many graceful movements are performed to musical accompaniment. The position and movement of hand, arm, each finger must be made to conform to the principles and lines of grace.

"Ah, but times are changed," says Madame. "Formerly there were classic dancers, indeed, whose every movement was grace and beauty. It was not enough to dance difficult steps, each pose, each gesture must be graceful and full of meaning, must express the idea intended to be conveyed by the dance. It seems now that not only the dancers do not study as they used to do, but they go through their dances as a task to be accomplished as soon and for as much money as possible. They do not love it as an art. Of posing, of pantomimic expression they know nothing. Dancing is one of the most difficult, as it is the most graceful of arts, yet I receive letters from utter strangers, asking how many lessons are required to make them good dancers, how many weeks they must study? Weeks! How can I tell without seeing a person, if she can ever become a good dancer? Not only time and lessons are needed, one must have aptitude, suppleness, must be well formed, above all must have brains. It is not merely a question of the toes."

Otto Sarony Co.

MISS BESSIE McCOY

One of the well-known McCoy sisters now appearing at the Hippodrome

Madame Bonfanti has professional pupils who are earnestly striving to keep the old traditions alive. Ethel and Mabel Gilmore are two talented girls of the ballet in "It Happened in Nordland" who are studying their art thoroughly, and can take many of the classic poses and steps. Bessie Clayton has also studied with Mme. Bonfanti, and for a time this season danced quite in the old *premiere danseuse* manner, although she has since gone back to her former "eccentric dancing."

Prominent among other dancers in America who are trying to keep alive the old traditions are Nellie and Bessie McCoy, who come of a long line of stage people. Their grandfather was an actor with the elder Sothern, one aunt a wire walker, their mother an old school ballet dancer, trained in England, where as a child her feet were strapped to a board for hours at a time, to attain the proper position. Their father was also a dancer, so it is not strange that they danced from infancy, all kinds of dances, from classic poses and ballet steps down to the Irish and clog varieties. They now study and plan out their dances together, with their mother always ready to give her opinion and advice, and their parents have been their only teachers. Until recently they have always appeared together. They were with Anna Held two seasons ago. Nellie McCoy's clever dancing this season with Lillian Russell's "Lady Teazle," and Bessie's dancing at the Hippodrome, is recalled with delight. Bessie also gave different beautiful dances in the various operas in which Fritzi Scheff starred.

The dainty Hengler sisters are also very popular dancers. Their art is the result of years of practise and study, according to tradition. But while audiences undoubtedly enjoy watching a pretty dance, it is usually introduced as a specialty between comic songs, or broad farce, the matter of but a few minutes for the dancer to show her skill, when the comic element again resumes full sway, and for this reason the classic dancer often feels that her art is not appreciated. Nor are the inducements great enough for many to take up dancing seriously. True, the solo dancer receives anywhere from $50 to $100 a week—few receive more than that in light opera or musical comedy—but until she secures this coveted position she must usually dance in what is called the ballet, where she is expected to sing as well, and all for the sum of $15 or $18 a week. The work she will do bears little relation to the steps and postures she is studying, if she aspires to be a true artist. She has also before her the probability that she will never make the "hit" of some acrobatic contortionist, whose every movement, as in the case of more than one dancer now a popular favorite, instead of full of grace, is modeled after those of a jointed or mechanical doll, and whose rigid contortions take the place of lines and curves of beauty; flexibility being useful chiefly as enabling the "dancer" to kick to the greatest height possible, it matters not how.

MRS. GOLDFINCH

As Lady Tattle in "The School for Husbands" at Wallack's

Under these circumstances it is not strange that the Misses Hengler have become discouraged. They feel that artistic dancing does not pay. They do not care to undertake the contortions which masquerade under its name, and they are seriously contemplating giving up dancing altogether to devote themselves to comedy alone. But it cannot continue thus! Art cannot die, and in time will come into its own again when the public is educated.

Other clever and popular dancers are Nora Sarony, the charming Columbine of "Humpty Dumpty," and Aimée Angeles, whose delightful dancing in "The Rollicking Girl" is one of the most pleasing features of this production.

ELISE LATHROP.

Edward Gordon Craig
A New Stage Genius

ACTOR, artist, writer, musician, stage-director, designer of scenery and costumes, initiator of a new system of stage lighting, composer of quaint verses, and in all equally successful and original—this sums up the vivid personality of a man who is fast becoming a vital force in theatrical life.

If ever there was a time when we needed a re-awakening touch, the revelation of a new idea of Beauty, it is now, when the "limit of extravagant stage setting" has been announced, when the arts of scene-painting, costuming, lighting, etc., have so completely escaped from all laws of true beauty (those laws of selection, economy and restraint which are essential to any art), and are so hopelessly entangled in a distorted vision of false ideals, making only the baldest, most obvious and vulgar appeal to the eye, ear and lowest senses of the public. It is easy to talk and often to write about one's dreams and ideals, also to express condemnation against existing conditions. But a man was needed with imaginative genius, a man of culture and of wide optimism, enthusiasm and experience, to break the barrier between the old and the new. And withal a practical man; one possessed of authoritative strength as well as the poetic and esthetic qualities. This man is Gordon Craig, the gifted son of Ellen Terry, who is now in Berlin, where he was summoned (for an indefinite period) to be the sole director of the staging, scenery, costumes, etc., at the noted Lessing Theatre, which is under the general management of Dr. Brahms. The fact that a famous German theatre should have sent for an Englishman to stage German plays, is, perhaps, sufficient introduction of Edward Gordon Craig as an extraordinary man.

Mr. Craig commenced his stage career at a very early age and immediately evinced unique and unusual talents. He could not have been more than nine years old when he first came to America with Sir Henry Irving, with whom he remained several years. His genius was so varied, his tastes so unprejudiced and catholic, that it was a problem what line of evolution his ardent spirit would follow, what medium would give scope to his extraordinary gifts, and satisfy his remarkable individuality. He was more than a prolific reader, even for those days, and literally devoured wholesale all the works of both English and foreign authors that he could lay his hands on. He was a musician and composer of delicate and persuasive grace, an artist of dexterous and original talent. In appearance Mr. Craig strongly resembles his gifted mother. His personality is buoyant, with infectious enthusiasm, and healthy energy, his manners contain that sweet unaffectedness and impulsive generosity which have ruled and held captive the hearts of Ellen Terry's audiences since first she came among them.

For several years the art of acting seemed to absorb and satisfy the ambitions of Mr. Craig's life and hopes. He played a number of important rôles with Sir Henry Irving, learning in that invaluable time much of the art he was eventually to attempt to revolutionize, harmonize and aid. He became master of that most illusive and subtle of all techniques, acting. He grew in authority and repose, and in all his rôles radiated a compelling poetry and delicacy of conception and introspecspective mood and suggestiveness of characterization, which stamped him immediately as an actor of unusual gifts.

In time his spirit chafed against the routine and enforced authority of uncongenial work, so he left the old Lyceum, the scenes of his early struggles and inspirations, to fight his own way alone out of the labyrinth of ancient prejudice and worn conservative customs. He was still a very young man, not more than twenty or twenty-one. His ideas were seen but dimly, through a fog; all his surging desires and plans were still chaotic and in embryo. Nevertheless, the strong, dominant note of the original thinker, the earnest agitator, was potently felt by all who came in contact with him at that period of his career.

He gathered about him a small band of players, with more ideals and ambitions than funds and business capacity, and started out to tour the provinces. His repertoire showed the depth of his earnestness and his indifference to pecuniary success: "Hamlet," "Othello," "King Lear," "Romeo and Juliet," "The Taming of the Shrew," "The Merchant of Venice, "The Corsican Brothers," several plays of Alfred de Musset's, and a clever one-act play, based on an incident in the life of Francois

EDWARD GORDON CRAIG

Villon and written by Mr. Craig himself. He was both severely criticised and enthusiastically lauded for his direct, simple, quiet but curious methods. All along, his genius has had to stand some very hard knocks. But he worked ahead with steadfastness and concentration, following the lines of his own nature, listening and waiting for the insistent, definite call that eventually came so imperiously.

During the years of his novitiate, despite his energies in the art of acting and the arduous work attendant on producing all the plays himself, designing the scenery and costumes, composing the incidental music, etc., Mr. Craig studied the intricate sciences pertaining to every branch of his art, grasping eagerly all they had to say to and give him. He designed many unique and remarkable posters, made innumerable drawings and sketches in black and white, which created not a little discussion and were exhibited frequently, composed a quaint, rhythmical alphabet for a children's book, illustrating it himself, and thoroughly mastered the art of wood-cutting. His fanciful brain teemed to overflowing with audacious and daring schemes.

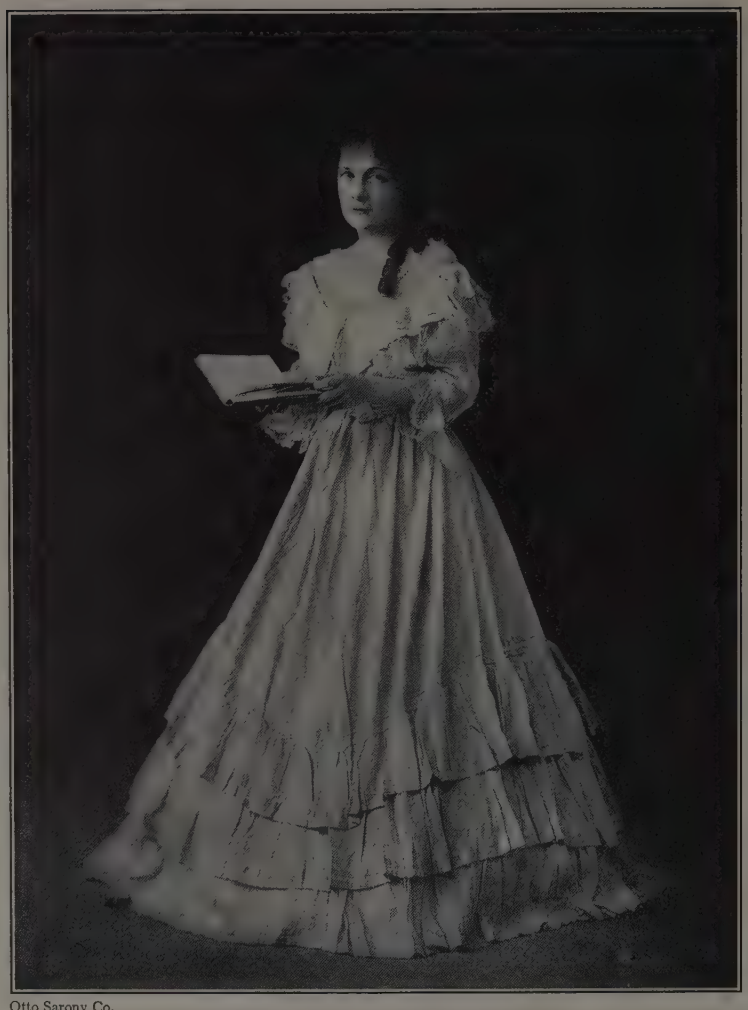
The present writer saw a good deal of Mr. Craig's work at that time, and his impersonation of "Hamlet" is remembered as a most perfect and ideal representation. Others may have been more mature, more scholarly, but none so unconstrained, unconscious, so full of a free and natural dignity. His reading of the verse was untrammeled by a labored effort to find in every line some too subtle and hidden meaning. The diction was purely perfect. In fact, he *was* the moody, young, lofty, passionate Dane; his spirit seemed invaded by the part, the absorbtion was so intimate. All trace of technique and the arduous study

applied were invisible; it was full of a wild irresponsibility, a buoyancy, a touching pathos and tenderness, an immeasurable depth of woe, knowledge, grief, and pain inevitable. It was a beautiful and memorable performance.

All this time, nevertheless, his nature was yearning for a more concrete and adequate form of expression, that yearning which nothing but creation can satisfy. He felt that he was not giving sufficiently of his own inner self. He was creeping towards that high goal to which all genius trends, when one has to throw aside all outer aids and helps, and face the great problem alone. Quite suddenly and in the midst of his success Mr. Craig gave up acting and started to put into practice his novel ideas on the art of stage-management, scenery, rhythmic movements, costuming, etc. On asking him the reason for this change, he said: "I gave up acting just as one gives up a high-road and takes a turning; perhaps because the high-road is monotonous — perhaps because everyone else is on the high-road—perhaps because the turning may lead to a higher high-road—perhaps all sorts of things. Let any one try to put their finger here or there and say: 'this is the reason, why and because.' It seems impossible to say why the river must go to the sea, or why a cat likes milk. It all seems just and complete; and if the cat liked beer and the sea ran to the river, I dare say we should find it equally complete and satisfactory. Had I remained an actor it would have been unnatural, that is all. Before I have ended my life I desire to create one thing which springs from no source except my life. What form it will eventually take I am not able to say. But it is this desire which has all along moved me the way I have gone."

During the last few years Mr. Craig has devoted his time almost completely to producing plays, namely, Laurence Housemann's nativity play "Bethlehem," and for Miss Terry at the Imperial Theatre, Ibsen's "Vikings of Helgeland," "Much Ado About Nothing," etc.—later at Penley's Theatre Purcell's "Dido and Æneas," "The Masque of Love," and Handel's "Acis and Galatea."

No such staging had ever been seen before, and many violent discussions ensued. He was, of course, immediately assailed with a chorus of abuse for daring to upset the existing standards which the stage had so long been living down to. It was a foregone conclusion that he would be condemned, for are not "reformers most unpopular where most needed?" But he had the elect forces on his side, and we recall words of enthusiastic praise from such men as Arthur Symons, W. B. Yeats, James Huneker, Comyns-Carr, Haldane McFall and many others. Mr Craig had also at that time a school for the study of the art of the theatre, from which he intended to develop a qualified company of actors, singers, dancers, scene painters, costumers, illuminators and other skilled craftsmen, so that they might be finally fitted to produce together creditable examples of their art. But this too widely ambitious project also fell through, not from lack of earnestness, but funds. Now, at last, Mr. Craig seems to have come most fully into his own, although he has been called to another country to receive his proper recognition.



Otto Sarony Co.

NANETTE COMSTOCK IN "THE CRISIS"

As regards Mr. Craig's theories we cannot do better than quote his own words:

"As for scenery, costumes, and the other parts of an art which I hope in time to master I can tell you little; if I began I should go on and on, and there is no end to the thing. But one of the first laws of scene-craft is this: whoever sets out to *cater* (it is the best word) for the eyes of an audience must *cater* alone. It is easier for twenty cooks to make a fine broth than for three designers to feed the eyes of the public. Nowadays in a theatre four designers and two overseers attempt this impossibility. For example: first man paints some scenes; second man designs some dresses; third man designs the movements; fourth man directs all these designs into wrong channels; fifth man (the actor) upsets all that first, second, third and fourth men have already muddled.

"I would help the theatre in three ways: First, removal of actor-manager (he is a vice); second, rebuild all the theatres (they are a joke); third, train all theatre craftsmen (from actors to dressers) as craftsmen, not as artists; giving them dexterity. Train them as an orchestra to play in harmony and unison like an orchestra under the mental and imaginative baton of one man."

Mr. Craig bases his argument on the fact that there are three kinds of stage scenery—the imaginative, the realistic, and the very bad. The former is for the

Otto Sarony Co.

ELAINE de SELLEM

Lately played Paquita in "Girofle-Girofla" with Fritzi Scheff. Was formerly a concert and oratorio contralto, and made her first appearance as Princess Lydia in "Fatinitza"

Act II. The dinner to Joe. Mrs. Brandon (Beverly Sitgreaves) brings news of the arrival of the heir

"THE HEIR TO THE HOORAH," AT THE HUDSON THEATRE

Shakespearean dramas, imaginative and mystical plays; the second for the modern realistic school. The latter can be seen any night in almost any theatre. What he aims for is not accuracy, but perfect illusion.

In addition to Mr. Craig's work at the Lessing Theatre, he has also been engaged to produce for The Kleines Neues Theatre, "Hamlet," and "Macbeth," and possibly George Bernard Shaw's "Cæsar and Cleopatra." He is also designing all the scenery for Eleanora Duse's forthcoming production of Hoffmansthal's "Electra."

Mr. Craig is also the innovator of an entirely new system of lighting, which is being gradually adopted by certain managers in both Germany and England, and has attracted the eulogy, praise and notice of the master-critics and the most poetic minds in literature and painting. No one who has ever watched the magnificent and incessant display of light and shadow, gloom and radiance over field, plain, forest, and sea, at every moment of the day, in many times and climes, or been conscious of the bizarre and important atmospheric effects in some room, hall or church, can have failed to notice poignantly the inadequacy and deadly monotony of the present obvious and uninteresting form of stage-lighting, when attempting to reproduce these wonders. From all this Mr. Craig shows and offers us a welcome means of escape, and he has worked out alone some marvellous problems whose lucidity and value are gradually becoming clear to the manager eager for something approaching beauty, suggestiveness and atmosphere. Mr. Craig starts in by abolishing all foot and border lights; all his intense and clairvoyant rays stream from above, but to fulfill this idea to its uttermost purpose of illusion, the mind of a poet and the imagination of a painter, sensitive to the loveliest, most intricate subtle secrets of color, and by this sense capable of conveying all climates, times and scenes of awe and dread are needed.

There is little doubt but that Mr. Craig will be a great force in the land of the theatre. His influence is already being felt in many subtle ways. He will be the initiator and pioneer of vast, and at present undreamed of changes. Let us hope that he may soon be persuaded to come to America and introduce some of his much-needed and desirable reforms.

GERTRUDE NORMAN.

Act IV. The heir holds a reception in his gigantic cradle, hewn from a single tree trunk

"THE HEIR TO THE HOORAH," AT THE HUDSON THEATRE

Clara Morris

Kate Claxton

Mrs. Gilbert

Mrs. Scott Siddons

PROMINENT MEMBERS OF THE FIRST COMPANY MANAGED BY MR. DALY

Personal Recollections of Augustin Daly

BY MARGARET HALL

The late Augustin Daly was the most conspicuous figure in theatrical management that the American stage has known. He has had no successor. While he directed the famous Broadway theatre bearing his name, he cast a lustre on our boards that has not since been equalled. He succeeded in imparting to the New York stage that brilliancy and polish so characteristic of the theatres of continental Europe, and for this reason he attracted to the playhouse a class of American society—usually seen only at the Opera—which had previously ignored the theatre and has again neglected it since his death. The stock company he organized was unrivalled on the English-speaking stage and it compared favorably with any other troupe of players in the world. His death, at a comparatively early age, was a distinct loss to American dramatic art, and with his disappearance began the first serious tendency toward pure commercialism. Judge Daly has been at work for some time past upon a biography of his brother, and it is understood that this work will be published shortly. The following articles do not pretend to be a biography of the late manager, but impressions received by one who was admitted to Mr. Daly's intimacy and who knew him as did few others outside of his immediate family. The writer will tell much not generally known regarding Mr. Daly as a manager and much about his personal traits, many anecdotes, his superstitions, the religious element in his nature, his love for his library, his Sundays at home, his devotion to duty and his death. There will also be a great deal that is new about Ada Rehan, Mrs. Gilbert, Edith Kingdon, Fanny Davenport, John Drew, George Clarke and May Irwin.—THE EDITOR.

"MY OUTER manner may vary under pressure of business hurry, or business worry, but my inner feelings which have grown in my heart do not change as the seasons change. There is no Summer and Winter for them. Sometimes my affections have been killed outright by a blow which could not be parried, but I always try to ward off even those blows, and keep my heart alive to its best impulses. You, I am sure, will never do anything to kill the heartfelt good will and affection with which you have inspired me, and which I have admitted into my life, which as you know is not peopled with too many friendships."

The foregoing is part of a letter addressed to me by Augustin Daly in 1887. To have been placed by Mr. Daly himself on this favored limited list, to have been numbered among his very few friends, makes one of the happiest recollections of a lifetime, to be carried down through the years with conflicting sentiments—pride, joy, affection and sorrow. I knew Mr. Daly some time, too, before it became my happiness to reach the above enviable distinction. He did not place his regard or friendship lightly.

A convent day acquaintance with Mrs. Daly lost sight of, and then renewed a few years after her marriage, lead to closest association (it might be termed relationship in its truest meaning) in the life of those nearest and dearest to Mr. Daly: wife, mother and children—two promising boys whom death in the form of malignant diphtheria claimed the same day, January 5, 1885.

Augustin Daly

From a photograph taken in 1885

In the early part of this renewal of acquaintance with my former school friend, I met Mr. Daly only casually at luncheon in his beautiful home in New York City, Thirty-first Street near Fifth Avenue, or once in a while as a guest in Mrs. Daly's box at the theatre.

Mr. Daly's reserve of manner is proverbial. I have heard him described as discourteous, uncivil, rude even, by many who met him occasionally, and this always aroused my resentment. Such impression never prevailed with me, perhaps because a similar distant attitude, a holding aloof from merely casual acquaintance was a pronounced characteristic with the male element of my own family, and I could well understand how a man of such multitudinous interests and absorbing, constantly increasing cares might be pardoned for seeming indifferent and oblivious to obtrusive, inopportune incidentals and not catering to the self esteem of those who cavilled against his lack of effusiveness, his disinclination to "small talk." Later on, when my place as friend became established, I learned to honor and esteem his kindness, gentleness, forbear-

ance, self denial, and many other magnanimous characteristics.

Apparently deaf to the empty speech of conventionalism, there was never an appeal for sympathy, or whispering of need of sorrow, sufficiently feeble or alien, to fail in reaching generous and speedy response in the heart of this unusual man. Mr. Daly's deeds of mercy were as boundless as they were munificent and unknown, and practised always on the principle which conceals from the left hand the generosity of the right. There was a faithful almoner behind whom he hid himself, deputed to relieve want wherever it might be found, but under severe injunction never to reveal the identity of him whose charity sent comfort and cheer to the poor and the sick, and brightened the gloom of many sorrowful homes and despairing hearts. It would have been an astonishing revelation to the vehement shallow minded critics of Mr. Daly's lack of deference towards those on whom he had no time to waste, regardless of social standing and prestige, to learn the large extent of these *sub rosa* charities. Only the other day the writer heard casually from a gentleman connected with an important charity, how a large sum of money was added to its treasury periodically and anonymously. Its cessation at his death and an accidental clue confirmed the suspicion that Mr. Daly had been the secret benefactor.

Agnes Ethel — Fanny Davenport

THE FIRST TWO LEADING WOMEN OF THE DALY STOCK COMPANY

Early in the sixties Augustin Daly was already known as a journalist and writer of plays, but my first acquaintance with his name as a power in the theatrical world was in 1869, when, as the brilliant young manager of the little playhouse adjoining the Fifth Avenue Hotel—the original Fifth Avenue Theatre and now the Madison Square—he came forward in a burst of splendor to institute a new régime in the theatre, to supersede stilted traditions, to demonstrate progress in the drama, and dazzle his audiences with artistic, unique, unstinted, if not prodigal, ideas of staging, presenting plays with a sumptuousness previously unknown, wholly unprecedented, and reaping success at the very threshold of his managerial career. There was no plodding, uphill work. The masterly manager and the charming little theatre became the fashion all at once. A representative clientèle speedily demonstrated its partiality towards the power behind the scenes who raised the curtain upon resplendent French adaptations, classic revivals, and productions from his own brilliant pen, with a splendid company of players and costliest accessories from beginning to finish. A bewildering, endless array of talented actors and beautiful gifted women seemed to spring up suddenly in response to the call of this new master of stage craft.

There were very few plays produced by Mr. Daly which had not in one way or another undergone revision by his own able pen, either for the purpose of meeting certain attributes of his players, or in deference to "contemporaneous human interest," a favorite phrase of Mr. Daly's, and one not infrequently made subservient by the adverse critic of a man with whom the expression simply meant rendering harmonious the histrionic exigencies of the time. Among the plays presented in those early days were "Play," "Dreams," "London Assurance," "Twelfth Night," "As You Like It," "Man and Wife," "Saratoga," "Divorce," "Jezebel," "L'Article 47," "False Shame," etc., and the first company included E. L. Davenport, D. H. Harkins, Geo. Holland, William Davidge, James Lewis, Geo. Clarke, J. B. Polk, G. C. Jordan, W. Beekman, Mrs. Gilbert, Mrs. F. S. Chanfrau, Clara Jennings, Marie Wilkins, Agnes Ethel, Fanny Davenport, Roberta Norwood, Kate Newton and Amy Ames. Mrs. Scott Siddons, Clara Morris, Kate Claxton, W. J. LeMoyne and Linda Dietz joined the company a little later. "Frou Frou" the first important adaptation from the French, proved a great success. Agnes Ethel's portrayal of Gilberte was fascinating, touching beyond words. In appearance, winsomeness of manner, sweetness of voice, and personality, she seemed to have been created for the wilful, imperious, capricious child-wife.

Even at this early stage in his managerial career, Mr. Daly had recognized the necessity of maintaining his independence with the members of his company. He had but recently advanced Agnes Ethel from a minor position, bringing her forward in two prominent parts. In the dramatization of Wilkie Collin's "Man and Wife," which was his own work, Mr. Daly had designed for the same actress the rôle of Anne Sylvester. But Miss Ethel, under the influence no doubt of her newly acquired prominence and a false appraisal of

AUGUSTIN DALY READING THE MSS. OF A NEW PLAY TO THE MEMBERS OF HIS COMPANY

From left to right the auditors are: John Moore, William Gilbert, James Lewis, George Parkes, Charles Leclercq, Mrs. Gilbert, Ada Rehan, John Drew, Mr. Daly, Charles Fisher, Virginia Dreher, May Fielding

her own individual value, unwisely took it upon herself to criticize the heroine's character and protested against playing the rôle. Mr. Daly at once withdrew the part from Miss Ethel and gave it to Clara Morris, a young Western actress and a stranger to New York who made her debut in it with memorable success. In "Saratoga," which followed, no opportunity was made for Miss Ethel to appear, and Miss Morris herself had only a minor rôle. Mr. Daly probably had some good reason for assigning to Miss Morris a lesser part, or he may have meant it as a schooling for the young actress in work apart from the wholly emotional. Miss Morris herself called it a "punishment" or "penance for her success," but one who knew Mr. Daly well could not credit this. I myself well remember hearing Mr. Daly say several years afterward, "I disciplined Clara Morris," in referring to the generally known insubordination of an actress of minor type. I took it at the time as a tribute to Miss Morris.

The first time I ever saw Mr. Daly was on the night of a performance of "As You Like It." The very beautiful Mrs. Scott Siddons was playing Rosalind and George Clarke, Orlando. In the middle of the second act, two men occupying a box, under the influence of previous indulgence entered into an animated conversation wholly regardless of their surroundings. The audience gave evidence of its disapproval. Mrs. Siddons' beautiful and expressive countenance made plain the actress' indignant protest, when suddenly there appeared, hastening down the side aisle, a policeman and a tall man, whose white set face told plainly his capability of handling any emergency, and without waste of words, two "well known men about town" found themselves on the sidewalk. It was on this very same night, in May, 1870, that occurred a disaster which horrified every spectator and nearly culminated in the death of the pretty young Hymen of the play, whose gauze skirts caught fire from the footlights in the last scene, a casualty seeming to presage a later grave visitation of kindred nature, which rang down the curtain on Mr. Daly's first and meteor-like appearance as a manager. Everything had prospered in the little playhouse. It had been a golden experience, artistically and financially. The future seemed full of promise when suddenly, in a flash, came the end of it all. Fate, seemingly repentant of her too kindly mood, dealt without warning a swift appalling blow, a supreme test of the mettle of Augustin Daly, who returning to the theatre on January 1, 1873, after the New Year's matinee performance, found himself barred from entering. Those who knew Mr. Daly even slightly, can imagine something of the emotion that stirred this man of indomitable will, iron nerve, yet deep feeling as he stood on the steps of a house opposite, powerless, watching, realizing the downfall of immediate prosperity, the doom of hope and ambition, and the immolation under the relentless flames, of treasures and souvenirs never to be replaced.

Four "American Beauties" who graced the stage this season. From top to bottom they are: Belle Ashlyn (The Rollicking Girl Co.), Paula Desmond (Lew Field's Co.), Eleanor Worthington (a débutante), and Violet Barney, leading woman in various stock companies.

The only place in New York for a theatrical production then available was the little box called the New York Theatre, away below Astor Place, and here Mr. Daly, working under sêrious disadvantage, reopened with "Alixe," Clara Morris playing the heroine, and here he continued to present to crowded audiences his charming plays and talented company. Fashion betook itself down-town in crowds to laugh and to weep with Clara Morris, Sara Jewett, Fanny Davenport, Kate Claxton, Minnie Conway, Linda Dietz, and many other debutantes who beginning their stage life under the master hand, developed later into stars of greater or less magnitude. Then on December 3, 1873, Mr. Daly took possession of the new Fifth Avenue Theatre, built for him by the Gilsey estate according to his own ideas with appointments and features pertaining to the comfort and luxury of both patrons and players such as New York had not before beheld. Beginning with "Fortune," the opening play, Mr. Daly presented "The School for Scandal," "The Big Bonanza," "Life," "Pique," "The Hunchback," "Masks and Faces," "The Merry Wives of Windsor," "The New Leah," "Our Boys," and to the company was added Charles Coghlan, Maurice Barrymore, John Brougham, John Drew, Ada Dyas, Emily Rigl, Georgie Drew, Jeffreys Lewis, Sydney Cowell, etc., etc. And here it was on the first night of "The School for Scandal," with Fanny Davenport as Lady Teazle, and a brilliant supporting cast, that George Clarke, who was to impersonate Charles Surface, arrived at the theatre in open defiance of Mr. Daly's order that all the men in the play were to present themselves clean-shaven. The scene which took place between the incensed manager and his leading man as Mr. Daly confronted Mr. Clarke, in cool possession of his handsome mustache, can be better imagined than told. It resulted in Mr. Clarke's walking out of the theatre, leaving Mr. Daly in the sore dilemma of presenting the celebrated comedy minus the popular actor who was to have taken the principal male character, which was played by Hart Conway at a moment's notice.

In addition to his own company, Mr. Daly from time to time presented some of the important stars. For example, Edwin Booth appeared here with Mr. Daly's company, and Adelaide Neilson, the famous gifted young English actress, also filled a star engagement at his house.

After these brilliant initial seasons, under Fortune's smiles and frowns, the former seemed to fade away and give place entirely to the latter. A gigantic wave of adversity now swept away everything, and after a desperate but hopeless struggle to keep above water, Mr. Daly gave up and went down, to disappear for an interim from public view. The end came shortly after the very opening of the season of 1877. The play presented was "The Dark City." It proved a failure and the theatre was closed September 15, and Mr. Daly retired from the management.

There were many reasons for his failure. Besides an exorbitant rental and an overburdensome salary list, Mr. Daly had many, perhaps too many "irons in the fire." In more than one theatre in New York and elsewhere his name headed various programs. The situation may be better described, perhaps, by an extract from one of his own letters in reference, however, to another and later matter:

"I begin to feel like the juggler who commences his ball trick by keeping one and then two balls revolving in the air, and adding others one at a time until confusion and chaos are suspended only a brief instant, and he lets them all drop to the ground and retires with a ghastly smile. You will find me, however, superior to the juggler. He retires smiling; I come up smiling to the scratch."

And so it was with him. He retired just long enough to gird himself anew, to equip himself afresh for further purpose a little later on.

Mr. Daly now went abroad to look over things theatrical on the other side of the ocean. It was after his return from this tour of observation and reinforcement for a reappearance in the field for which he was so wonderfully qualified, that I may say began my real acquaintance with Mr. Daly, that I commenced to know him apart from "business hurry."

I had my first real conversation with him just after his arrival at home. I happened in one morning to find him seated in Mrs. Daly's boudoir, joyous as a child, among his own, at hand the gifts and souvenirs which he had brought back to them from his travels. The rest, the change, the freedom from the crucial tension and strain had worked marvels for him. He looked years and years younger. He had much to say, he was talkative in the extreme. It was a new, an unknown Augustin Daly.

Suddenly he turned to Mrs. Daly and asked if she had told me the news, and then with a spontaneity and buoyancy revealing the true sunshine of his personality, he told it himself. He was to take up again his managerial career, but not until the following Autumn—this was during the Winter previous—the theatre was in sight, arranged for, etc.

Under the influence of the memory of "Frou Frou," "Fernande," and all the triumphs of other days I became enthusiastic in my congratulations to Mr. Daly, in self-congratulation that I should be favored in learning from his own lips what seemed to me must be received with unbounded general exultation. I felt as if I wanted to go forth and proclaim the great news, and behold for myself how all would rejoice, while chafing impatiently against waiting for the Autumn—the long delay of the months still to intervene. I can see him now as, smiling at my impetuosity, he sorrowfully answered:

"No, no indeed child, far from this! By now, I am a "back number," forgotten. I will have to win my way all over again into remembrance and favor by hard up-hill measures. You do not understand or appreciate the fickleness of a capricious public."

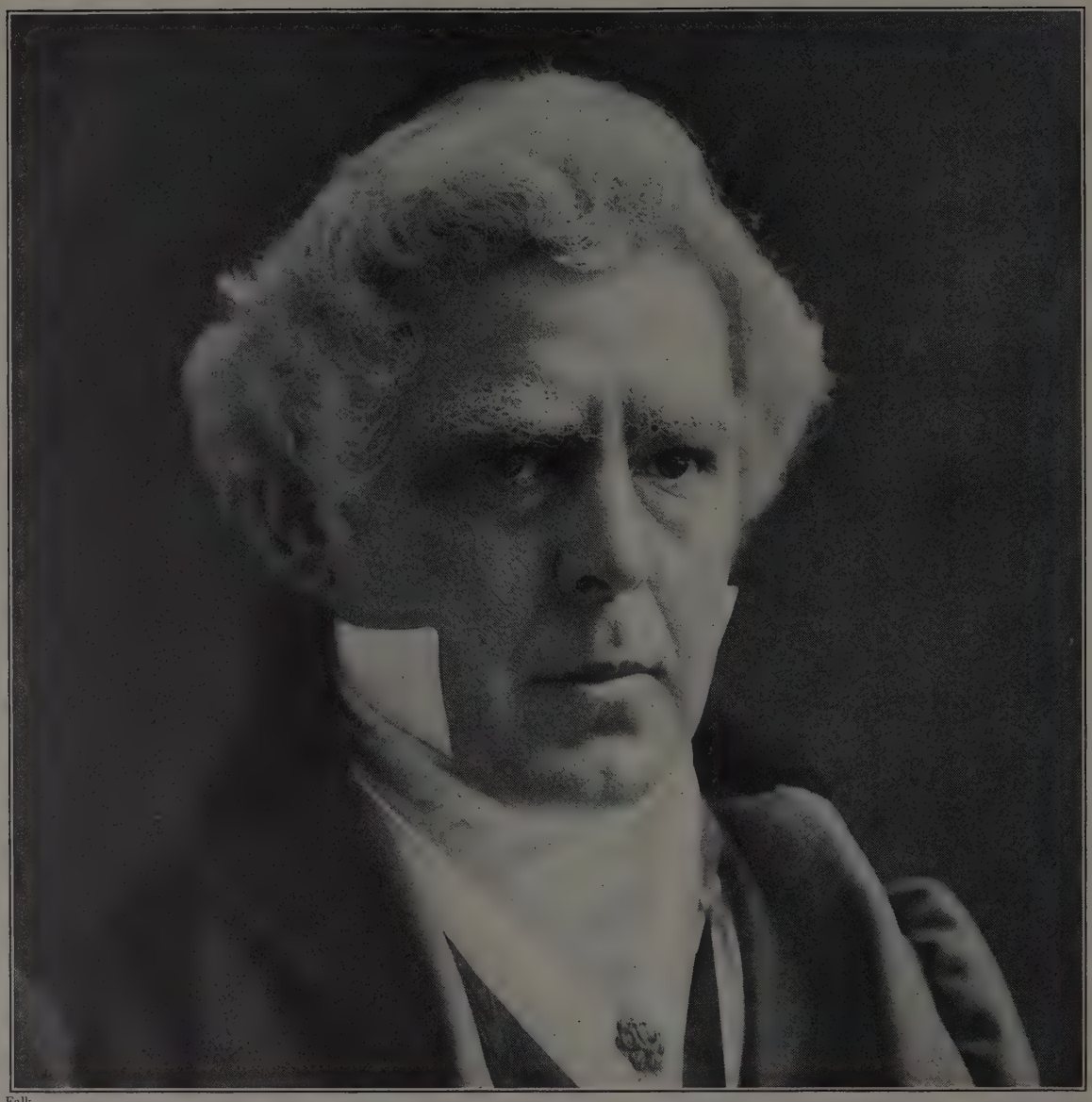
I would not, I could not believe him. Yet it was all too true. I learned later the soundness, the logic of his prediction.

Others had become successful in adopting the lines which he had inaugurated, and during the reign of ill-fortune and the interval of his withdrawal from active life he had been superseded in the good graces of the general public. He was forgotten, and in some ways worse than forgotten. None but Mr. Daly himself and those to whom he was dear can ever realize the sorrowful verification of his forebodings in connection with the venture now at hand

(To be continued.)

Jinny (Annie Russell) Grandfather (Fuller Mellish) Will (Oswald Yorke)
Will's offer of partnership is rejected

SCENE IN ISRAEL ZANGWILL'S PLAY "JINNY THE CARRIER" WHICH WAS WITHDRAWN AFTER THREE WEEKS' RUN



Falk

HENRY MILLER AS MR. BRABIZON IN "SOWING THE WIND"

A Morning Call on Henry Miller

(INTERVIEWS WITH PLAYERS No. 39)

"THE best work I have ever done," said Henry Miller, "was in a piece called 'The Master,' that had only a short run, and in the first act of 'The Only Way.'"

The actor had sunk resignedly into a chair near the big double windows of the sitting room of his bachelor apartments in East Thirty-third Street. Interviewing there must be in Mr. Miller's profession, more or less, but this actor, who is on occasion also manager and producer, apparently does not yearn for it. He made explanation of this only semi-receptive attitude with a half remembered quotation.

"Isn't it in 'The Marble Faun' that someone is dubious about the picture, whether it will come out black or whitey brown?'" he queried, still with the doubtful gaze.

Yet Henry Miller, whom we remember most recently as a delightful, self abnegating bachelor in "Joseph Entangled," as a less satisfactory Armand, in his own production of "Camille"—with Margaret Anglin as co-star—who stands out a striking, pensive, melancholy figure as Sidney Carton in "The Only Way," and more remotely as "Richard Savage" and "D'Arcy of the Guards," farther back in the vista of the past as the musician in "Heartsease," and just preceding "Heartsease" as the leading man of the Empire Theatre stock company, in New York for many seasons, is a most agreeable man upon whom to make a morning call. He and Twister had answered the summons of the brass knocker on the oak door "two flights up and straight ahead" together. True, Mr. Miller turned the knob, but Twister stood anxiously by, aiding by silent suggestion, and eager to do his part in the matter of reception. Twister is as handsome and correctly swaybacked and bow-legged a bull terrier as one would meet in a day's sauntering on the Avenue. He is a silent and intelligent animal with tender brown eyes that belie his pugnacious jowls and—but when this conclusion had been reached Mr. Miller had banished Twister, and we heard him pawing and whining subduedly as a thoroughbred does, at the door of the passage.

"Go away, Twister," called his master firmly, and the faint sounds ceased. Mr. Miller and Twister understand each other thoroughly and recognize each other's ultimata.

We were in a long, low ceiled room probably designed for a studio, which had been converted into a bachelor's sitting room. But there are bachelors and bachelors. A careless bachelor might have had ancient ashes in the brass tray. He might have had an odorous smoking jacket lying across the ooze leather easy chair, and there might have been dust on the books, dust on the draperies, and the rugs might have been dimmed with dust. Quite contrary was this bachelor apartment of Mr. Miller's. The brasses were burnished to a fine point of reflection. The soft, neutral hued draperies were fresh from a bath of air and sunshine. The rugs were as soft and fresh as new moss by a brook side. The books partook of the unostentatious precision of their owner's

toilet, and Mr. Miller had the newly tubbed, thoroughly brushed aspect that matinee girls have always enumerated after certain vague intellectual classifications in their list of his claims upon their enthusiastic consideration.

It would have pained these girlish admirers to hear Mr. Miller say as he shifted his position: "The light hurts my eyes. My physician told me the other day that I ought to wear glasses. I suppose I have reached an age to do so."

They are handsome eyes, in which intellect dominates, but which can reflect on unschooled occasions vagrant impulse, eyes somewhat deeply set, and on this morning at least of a curious color. They are gray, the color of eyes oftenest seen in the intellectual, but the shade is unusual, or was on this morning, for I fancy that Mr. Miller's eyes change their shade with his mood. They were slate colored, to all appearances opaque, seemingly changeless, not of the sort whose owner would make love ardently, nor shed tears nor cause tears to flow, yet it has been said of Henry Miller that he is a master of pathos, that by his acting he has caused more tears to flow than any other actor on the American stage. It is related of him that in a New England town two women were so wrought upon by the star's playing in "Heartsease" that they sobbed aloud, marring a scene in slow tempo and of subdued rendition, and calling forth from the man whose troubles they wept over the impatient exclamation: "O, those hyenas!" Which, if true, proves that he is of the Diderot school of acting.

Would Mr. Miller wear glasses? He supposed so, certainly if the oculist determined that he needed them. A regretful thought of the disillusionment of the pretty maids of Fifth Avenue crossed the interviewer's mind, but assuredly not Mr. Miller's. He was saying:

"Why not? I am past forty, and Dr. Osler, if he has been reported correctly, would say I am not worth much."

We agreed that every man's life is the sum of the most powerful influences that have swayed it.

"And if that be true," he observed, "I am like Gaul, made up of three parts. One of these influences was C. W. Couldock; he was my friend. Another is Dion Boucicault; he was my teacher. The third was Sir Henry Irving; he was my inspiration.

Genthe

MR. MILLER IN "HEARTSEASE"

"The work of these influences," he went on, "began with Irving. I was a gawky lad, considerably in the way because of my long legs and my amazing appetite, when my parents came to Toronto from England, where, by the way, I was born. I was helping my mother unpack the last of the boxes, when at the very bottom I came upon an illustrated magazine. Sitting on the uncomfortable edge of the box, one long leg swung into it, the other sprawling on the floor, I read the article. It was about the idol of the hour, who had just 'arrived,' in the American sense, on the London stage. The story told in an adulatory tone of his minute habits, his fads, his mannerisms, but it delved slightly into the toilsome student past that had brought him to that present. I was impressed deeply by the story of his struggles upward and the price of toil he paid, also by what was written of his high and manly character.

Copyright, Dupont

MR. MILLER IN PRIVATE LIFE

"I cried: 'I will be another such man.' The man was Henry Irving, the young actor idol of England.

"I swung, or truthfully, fell out of the box and determined as I picked myself up that the first step, on the upward way was to seek instruction in elocution. My idol, I read, was a rare reader. In a local paper I found an advertisement by an actor who would give elocution lessons. I appeared at his door that evening. He was surrounded by a class of solicitors and other men well on their way along the highway of success, and I with my too short trousers—they were always too short because of my marvellous propensity to outgrow them in something like a week—my large and uncertain hands and air of youthful eagerness as opposed to their gravity, was a humorous contrast. He told me quietly and kindly to call another time. I called the next morning and he accepted me as a private pupil. He set me at work first on 'Casabianca,' and I think I followed with 'Rienzi's Address to the Romans.' My third task was the soliloquy in 'Hamlet.' Our lessons continued for four years. They were happy years, especially since Mrs. Couldock, who was a lovable woman, mothered and looked after me as though I had been her own son."

"The beginning?"

"Mr. Couldock gave it me," he said. "When I was eighteen he deemed me worthy to begin a dramatic career. He secured for me the part of the bleeding sergeant in 'Macbeth.' I joined the company thereafter, and its barnstorming experiences were such, and the defections from its ranks so many, that I was thrust into the frequent gaps, and in a short time was playing juvenile leads in its classic but not always well played repertoire.

'Madame Modjeska soon after engaged me for her company, and I shared general utility work with Robert Mantell. I was with Ada Cavendish's support, and once played with Adelaide Neilson's company. Fortune, which had been continuously kind, gave me a place in Augustin Daly's company. In the company were Ada Rehan, John Drew, James Lewis and H. M. Pitt, all playing in 'Odette.' It chanced that Mr. Pitt became ill and I played the lead at short notice. Soon after that appearance, which introduced me to New York, I was engaged by Mrs. Fiske as her leading man. The next season I acted with Mr. Dion Boucicault."

Mr. Miller ceased talking. Plainly he was floating back into the years borne by pleasant waves of reminiscence.

"Mr. Boucicault gave me many valuable lessons in acting," he said, bringing himself back to the prosaic present and the inescapable interview, by an effort. "As a youth I was in love with my voice. I rehearsed

Burr McIntosh

MISS GRACE HEYER

Formerly leading woman with W. H. Crane, and who will be seen next season in a metropolitan production

it strenuously and consciously, and projected it faithfully upon the people. Once in a rehearsal of a scene in which my wife in the play revealed her unfaithfulness, I saw an opportunity to use my voice. I folded my arms looked down upon her and read my lines, as I thought for all there was in them. Then I looked at Mr. Boucicault for approval. I did not get it.

"'O, my boy,' he said 'I wouldn't read it that way, you know. He's a gentleman, you see. He wouldn't make a row even over that.' And Mr. Boucicault read the lines quietly, in a commonplace tone. It was a long time before I could see that that was the right way to read them, but I was thoroughly convinced. He gave me many such lessons in the most friendly spirit. I owe more to Dion Boucicault than to any other man. All there is in me that is good I got from him."

For a long time Mr. Miller was leading man at the Empire Theatre. Successive appearances were in "Heartsease," "Richard Savage," "D'Arcy of the Guards," "The Only Way." "Camille," and "Joseph Entangled," and as this is written he is "Frederic Lemaitre" in a vaudeville sketch Clyde Fitch wrote for him.

"Vaudeville is a good experience," he said. "It develops that faculty which enables you to hold an audience whether it will or no. You look out at the people and see them smoking, know that their thoughts are on anything else than you, that they don't want to concentrate, they only care to rest, and you say, 'I will get you; I will hold you.' That is a good thing for every actor to do. He learns that where there are few or no accessories, no beautiful scenery. no other persons in the cast to divide responsibility with, he must depend wholly upon himself. It is an excellent lesson," he repeated.

"But there is a sequel to the story of the magazine article about Sir Henry Irving," he said with a dry smile. "I met him once. It was on the occasion of a memorial service, and a score of actors, with others, were on the stage, some of them giving addresses. After the services there were general introductions. Irving, surrounded by a half dozen persons acknowledged the introduction to him formally, and I was leaving, when he stepped out of the group and said: 'Ah, wait one moment, will you, Miller?' I stood near the door, hat in hand, waiting and thinking, he will perhaps offer me an engagement. If he does, shall I accept or—I really don't see how I can.' He came up to me then. 'I am glad to know you, Mr. Miller.' he said. I tried to put my reverence for the great man into words, but probably failed. It would be a hard task to pour all of those boyish dreams and deeds into a few sentences. 'I hope I shall meet you again,' he said. 'Probably,' I said. 'At the club.'

"'What club?' he said. 'The Players! Ah, then you are an actor?' he asked. And so faded the possibility of my receiving an offer from Irving. I never met him again.

Mr. Miller will not take a company to San Francisco this summer as has been his custom for many years. "I intend to loaf," he said with a smile of boyish anticipation. His magnetic qualities are revealed by his smile. It is sudden, spontaneous, charming. It was remindful that gray morning of the playing of spring sunshine upon a fallow field.

"What I shall do next I do not know." His listless attitude hinted that he did not greatly care. There was the air of early vernal indolence about him. "I am like everyone else, looking for a good play."

The interviewer suggested that he had been a kind of dramatic sponsor for Margaret Anglin, that he had first recognized and fostered her talents.

"Oh, no," he answered earnestly. He drew from a drawer of his desk a clipping from a Western weekly that compared her acting with that of Duse. "I happened to play in the same companies with her several times. God made her a great actress."

After the close of one of the performances of "Camille," in which Miss Anglin played Camille and Mr. Miller, Armand, he said, before the curtain, some caustic things about critics. The memory of that speech prompted a query about his standard of criticism.

"Critics should be men with minds and hearts, and heart is more important than mind," said he, "because the drama deals more with feeling than with intellect. The fear of criticism which is not criticism, but abuse, deters many actors from essaying great parts. Take Harry Woodruff, for instance—I mention him only because he happens to come first to my mind—suppose he should announce that he was going to try to play Hamlet. The critics would laugh him out of his intention before he made one appearance. Once I had the hardihood to essay the rôle out of town and a New York newspaper said, 'Henry Miller will attempt to play Hamlet to-night. This crime will occur in Albany.'

"I was impressed more deeply than perhaps with anything else I have read in my life by the memoirs of a dramatic writer, who said: 'When I was young I wanted to hammer, hammer, hammer. But now that I am old I would encourage, encourage, encourage.'"

ADA PATTERSON.

Among others interviewed in the above series have been: Ethel Barrymore, Mrs. Leslie Carter, David Warfield, Kyrle Bellew, John Drew and Mrs. Fiske. Back numbers can always be had.

Pantasote LEATHER

Pantasote Leather

TO AFFIX THIS LABEL TO ANYTHING NOT GENUINE IS A PENAL OFFENSE

TRADE MARK "PANTASOTE"

This label on Genuine Pantasote Furniture. *Accept no substitute. Insist upon Pantasote.*

You Can't Tell the Difference

between PANTASOTE LEATHER and real leather. PANTASOTE LEATHER can be used for every purpose for which real leather is adapted. Especially suitable

FOR THEATRES

PANTASOTE is durable, bright, odorless, easily cleaned, does not crack, is fireproof, waterproof, and wears and looks like leather in every respect.

Costs One-Third as Much as Real Leather

The great demand for PANTASOTE has led to the substitution of many inferior imitations. To protect you against fraud accept no furniture as covered with PANTASOTE from your dealer or upholsterer unless it bears our trade-mark label as shown above. Do not accept his "Just as good" theory; insist upon PANTASOTE. On piece goods, see that the word "PANTASOTE" is embossed on selvedge edge. PANTASOTE WAS AWARDED THE GRAND PRIZE AND TWO GOLD MEDALS AT ST. LOUIS.

FOR TRIAL PURPOSES

we have for sale four sizes of chair seats, which give you the amount of upholstery material you want, making the cost very small for new seats for chairs you may have that need reupholstering. We will send, on receipt of price and name of upholsterer, chair seat size 18 x 18 inch, 25c.; 25 x 25 inch, 50c.; 27 x 27 inch, 70c.; 36 x 36 inch, $1.00.

Upon application, will send our catalogue free showing material in the different colors in which it is made.

THE PANTASOTE CO.
Dept. 8, 11 Broadway, New York

THE EMPIRE STATE ENGRAVING COMPANY
190 WILLIAM STREET, NEW YORK
Telephone: 2772 John

THE THEATRE

PUBLISHED MONTHLY BY
MEYER BROTHERS & CO., PUBLISHERS
OFFICES: MEYER BUILDING, 26 WEST 33D STREET, NEW YORK
TELEPHONE, 2630-2631 MADISON SQUARE
LONDON: The International News Co., Chancery Lane, E. C.
CHICAGO OFFICE: Suite 52, Grand Opera House Bldg.

TO CONTRIBUTORS

ARTICLES—The Editor will be glad to receive for consideration special articles on dramatic or musical topics, short stories dealing with life on the stage, sketches of famous actors or singers, etc., etc. Postage stamps should in all cases be enclosed to insure the return of contributions not found to be available.

PHOTOGRAPHS—All manuscripts submitted should be accompanied when possible by photographs. The Publishers invite artistes to submit their photographs for reproduction in THE THEATRE MAGAZINE. Each photograph should be inscribed on the back with the name of the sender, and if in character with that of the character represented.

Yearly subscription, in advance $3.00
Foreign countries, add 75 cents for mail
Single copies . . . . . 25 cents

TO SUBSCRIBERS

When you receive notice that your subscription has expired, send your renewal at once. If you wish to change your address, both the new and old must be given. THE THEATRE MAGAZINE is circulated throughout the world, and is for sale at all news stands, book shops and all prominent hotel stands.

Remittances should be made by check, express or money orders, payable and all communications addressed to MEYER BROS. & CO.

AMUSEMENTS

National Theatre Realized
NEW YORK
HIPPODROME
Management Thompson & Dundy.
BLOCK 6th Av., 43d to 44th ST.
A Marvelous Show in the World's Greatest Playhouse
Have You Laughed at Marceline!
10,000 People Daily Applaud the Hippodrome's 1000 Performers.
SEND THE YOUNG FOLKS!
MATINEES DAILY
Mail Orders Receive Prompt Attention.

Shakespeare has been a gold mine for the town which gave him birth. Every year from 20,000 to 30,000 people go to Stratford, and a trifling average expenditure from each makes up £10,000. The "cash value" of the birthplace in a recent year, when 26,510 persons visited it at 6d each, was £662, and £413 more was paid at the museum, £327 at the memorial, £262 at Ann Hathaway's cottage, and £575 at Trinity Church.

HALL'S VEGETABLE SICILIAN HAIR RENEWER

Always restores color to gray hair, all the dark, rich color it used to have. The hair grows rapidly, stops coming out, does not split at the ends, and dandruff disappears. Sold for 60 years.

For the whiskers and moustache we make a Dye known as BUCKINGHAM'S DYE. It colors instantly a rich brown or a soft black. R. P. Hall & Co., Nashua, N. H.

QUALITY HIGHER THAN PRICE,
PRICE WITHIN THE REACH OF ALL -

Mayler's COCOA

STANDS UNEQUALLED FOR PURITY AND DELICIOUSNESS OF FLAVOR.

SOLD BY GROCERS EVERYWHERE.

THE SECRET OF THE PINES

A sense of refreshing cleanliness - purifying and beautifying - that is the "secret of the pines" revealed through the use of

PACKER'S TAR SOAP

The Standard for the Hair and Skin

THE PACKER MANUFG. CO., — NEW YORK CITY

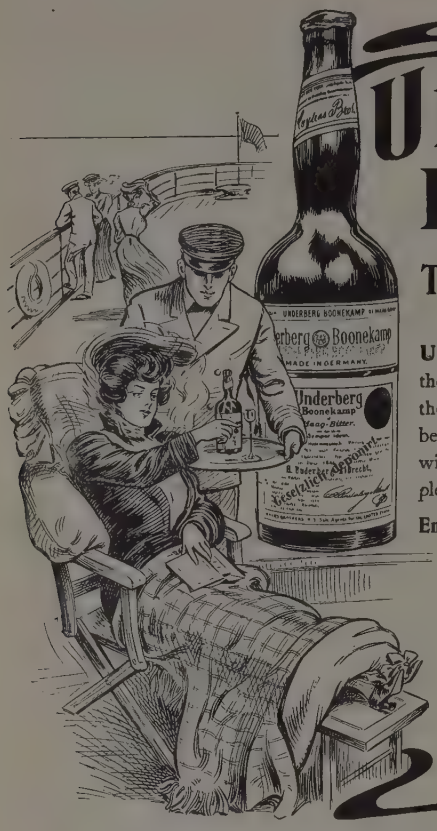
Infrequent and Improper Shampooing

are responsible for dry, scrawny and variable colored hair. Many people have a goodly supply of hair, and it would be beautiful were it not that dandruff had destroyed its life and made it lustreless. Everyone's head should be shampooed once a week with some non-injurious and health-giving wash.

Seven Sutherland Sisters' Scalp Cleaner

does not rot and bleach the hair, like soda, ammonia, etc. Aid the scalp cleaner with the "Hair Grower." They contain nothing but what is good for the hair and scalp. Sold by druggists.

"It's the Hair - not the Hat"
That makes a woman attractive



Underberg Boonekamp Bitters

The Best Bitter Liqueur

The sea has charms, but creates qualms. **Underberg Boonekamp Bitters** adds to the charms by improving digestion, and quiets the "qualms"—(sea-sickness). A small glass before meals gives an appetite as nothing else will. Take a bottle with you. A seasonable, pleasant drink, morning, noon or night.

Enjoyable as a cocktail and better for you.

6,000,000 bottles imported to the United States.

At all Hotels, Clubs and Restaurants, or by the bottle at Wine Merchants and Grocers.

BOTTLED ONLY BY
H. Underberg Albrecht, Rheinberg, Germany,
since 1846.

LUYTIES BROTHERS
General Agents **New York**

THIS TRADE MARK is known from one end of the civilized world to the other. It will be found on the toilet tables of the royalty and nobility of Europe and the fashionable woman of America. It is the emblem of genuineness on every package of the

SANS DISSIMULATION
TRADE MARK

IMPERIAL HAIR REGENERATOR

The Standard Hair Coloring For Gray or Bleached Hair

Any shade, from BLACK to the lightest ASH BLOND, produced. Colors are durable, natural and UNAFFECTED BY BATHS or SHAMPOOING.
Its application cannot be detected, is ABSOLUTELY HARMLESS, permits curling and makes the hair soft and glossy.

APPLICATION PARLORS AND SALESROOMS

11 West 30th Street, Near Fifth Avenue, New York

This is the only establishment in the world where HAIR COLORING IS MADE A SPECIALTY, and the injurious effects of OBJECTIONABLE DYES or BLEACHING are rectified.

Skilled Attendants ***Correspondence Confidential*** ***Sample of your Hair Colored Free***

CARPINE

SHAMPOO

is a superior preparation which thoroughly cleanses the scalp and removes dandruff without making the hair dry or brittle.

Carpine Shampoo, 25 cents the Bottle.

HAIR TONIC

prevents the formatiou of dandruff, keeps the scalp in an aseptic condition, invigorates the roots of the hair, prevents it from falling out, and promotes the growth.

Carpine Hair Tonic, 50 cents and $1.00 the Bottle.

IT DOES NOT DISCOLOR NOR MAKE THE HAIR GREASY

The chief ingredient of Carpine Hair Tonic is Pilocarpine, the active principle of Jaborandi; a drug extensively used by the native women of Brazil, who are noted for their luxuriant growth of hair.

For sale by leading druggists.

HUDSON & Co. (Inc.) CHEMISTS [illegible] Ave. New York

Letters to the Editor

Our readers are invited to send in, for publication in this department, letters on any theatrical topic likely to be of general interest.

Thank You!

PHILADELPHIA, May 4, 1905.

To the Editor of THE THEATRE MAGAZINE:

I am a reader of all the magazines which contain anything relating to the stage, but I know THE THEATRE MAGAZINE is the best I have ever seen. I do not agree with your correspondent who said you praise only two players. I think, on the contrary, that you say what you think.

O. S.

Suggestions Always Welcome

NEW YORK CITY, May 4, 1905.

To the Editor of THE THEATRE MAGAZINE:

The public wants a reliable guide to the popularity of the current plays, and this can be ascertained only by watching the length of the run of each piece. I would suggest that you print each month a list of such runs prefaced by this statement: "As we go to press (date), the following number of performances have been reached by the plays now running in New York:

Bijou Theatre, "Music Master," comedy, 250 times.
Garden, "College Widow," comedy, 231 times.
Belasco, "Adrea," tragedy, 182 times.

The public would thus at once see that "The Music Master" heads the list of the most popular plays, "The College Widow" being second and "Adrea" third in popularity.

Many persons have mentioned this matter to me, saying they can no longer depend on the comments on plays made by their friends, as everybody does not like the same kind of play, and newspaper or magazine criticisms can never be found when one wants to know something about a play. Such a list as I suggest, with the date of your own criticism of the play to refer to, would compel theatregoers, clubs, etc., to keep THE THEATRE MAGAZINE on file as a permanent guide to the theatre. The public really wants to know five essential things about a play: (1) Who wrote it. (2) Who is in it. (3) What kind of a play it is—tragedy or what. (4) Where it is being presented. (5) Does it please the public.

More people want to know these points than to read reminiscences of old or deceased players.

"A SUBSCRIBER FROM THE FIRST NUMBER."

Lost—a Critic

ALLEGHENY, PA., April 10, 1905.

To the Editor of THE THEATRE MAGAZINE:

What has become of the "critic" (?) who, a few months ago, contributed a valuable article to THE THEATRE, expressing his views, and the views of the majority of a club he happened to be a member of, as to who was America's greatest actor? The answer to this unsolicited opinion of so valuable (?) a critic must have been crushing, for he has not been heard from since. However, this is my opinion:

Mr. Richard Mansfield is not only America's greatest actor, but of the whole world to-day. No living artist has the versatility of Mr. Mansfield. No living actor can present such a classical repertoire as Mansfield has, and do so successfully.

I have seen Irving, Novelli, Coquelin, and a score of others, but to Mr. Mansfield, the actor, I must take off my hat. Mr. Mansfield's interpretations of Richard III. and Henry V. will stand out for generations as the most faithful to the "immortal bard's conception."

W. RUSSELL REVELLE.

Macbeth's Castle

WESTFIELD, N. J., April 7, 1905.

To the Editor of THE THEATRE MAGAZINE:

We have read personally (for editors are sometimes permitted to read things in that way) your sumptuous pages for March, and must say that you seem bent on surpassing your own record every month for beauty of illustration and interesting character of letterpress.

But, it seems to us, perhaps, a little bit unfair for your correspondents, Messrs. McChesney and Bardon, to endeavor to make up an issue between Miss Medora Robbins Crosby's interesting paper, "Under the Walls of Macbeth's Castle," and our carefully-worded item (to the authorship of which we plead *non vult*—an old common law plea still within the rules of practise in this State of New Jersey) in the January *New Shakespeareana*.

Some issues since, *New Shakespeareana* printed views of old Kronborg Castle overlooking the Kattegat, and proceeded soberly to locate Prince Hamlet's movements therein and thereabouts; and in pursuance of the same plan we located the murder of Duncan where Nicholas Rowe in 1709 located it. For the original text (the 1623, printed seven years after Shakespeare's funeral, which is the earliest text we have) carries no stage directions as

to place; and Rowe in 1709 probably supplied "Inverness," because of the allusions to local geography, just as we place Hamlet in Kronborg Castle, because he happened to welcome Horatio "to Elsinore"! Shakesueare never tells us what placards his poor property men were to display, and so your correspondent, Mr. McChesney, actually told the unwitting truth when he suggested that we "take our choice"!

Had *New Shakespeareana* been a periodical conducted for infant minds by the late Mrs. Hannah Moore of blessed memory, there would, of course, have been in our Kronborg Castle article a paragraph like this: "But then you Know, my Dears, there Never was any Hamlet Anywhere—and that it was Only a Story made over into a Wicked Stage Play—and your Mamas and Papas will be Very Careful that you Never Go to Stage Plays," etc., etc. But, writing for adults, we took Hamlet for granted, just as, in the item (wherein Messrs. McChesney and Bardon now seek mare's nests) we assumed Macbeth as a creation of Shakespeare's (who resembles the real Macbeth of history quite as much, by the way, as his Richard the Third did the real Richard the Third (who was actually survived for many good years by his Queen-consort that Shakespeare makes him murder in coldest blood! And perhaps it will surprise even your well-informed contributors to learn that Duncan at the time of his murder was the husband of Lady Gruach, and that she only became Lady Macbeth at all by marrying the murderer of her first husband! Shakespeare was as despotic with history as he was with everything else. No dullard's virtue of consistency for him! In writing to the pictures, we say, "A chamber where the deed *may have been done*," and then, again: "If we could *perhaps be allowed* to imagine Macbeth's drunken porter betimes cast into this dungeon to sleep himself into sobriety, we could get along without the tree." If an assize were held between Miss Crosby's fine paper and our paragraph in *New Shakespeareana*, as to which had hit upon the particular castle where, if anywhere, a real flesh-and-blood historical Macbeth had murdered a real flesh-and-blood historical Duncan, then—in view of the fact that nobody knows or possesses any data to aid in finding out where the murder was done—we should, as between Cawdor and Glamis Castles, have gallantly cast our suffrages for Miss Crosby's preference, Glamis Castle. To be particularly literal and impartial, however, we should not have placed the taking-off of Duncan at either castle in question, for the thaneships of Glamis and Cawdor were only assigned to Macbeth by an Aberdeen schoolmaster, one Hector Boese, in his "History of Scotland" in 1526; and Holinshed followed Boese, and Shakespeare, of course, followed his fellow-Warwickshireman, Holinshed. The real histories of Scotland say nothing about Cawdor—though there is a rumor or tradition in the Cawdor family that King Macbeth conferred the Cawdor, or Calder, estates upon his (Macbeth's) brother, but Cawdor (as, indeed, Miss Crosby herself mentions) was a Royal Scottish castle (King Malcolm II. was murdered there), and so, as we hear of no Scottish king called "Simel," and, had there been one, as Macbeth was not a son of a Scottish king, he could not have been entitled to a royal castle, nor "Glamis," by Simel's death. The honors conferred on Macbeth by King Duncan were the thanedoms of Moray and Cromarty. So far as posterity cares—for Boese and Holinshed are forgotten names—the thanedoms of Glamis and Cawdor were presented to Macbeth, not "by Simel's death" and by King Duncan, but by William Shakespeare. But when writing our paragraph we did not, of course, know of Miss Crosby's preference, and so followed our own in illustrating places named in Shakespeare's pages (just as we have interlined for early production a picture of the present Aquilera or Esterlin —*New Shakespeareana*, III., 4), which were really, in Shakespeare's day, parts of "the seacoast of Bohemia, and so, doubtless, at the time that Perdita was washed ashore there. Nobody read Miss Crosby's paper with more pleasure than ourselves, nor more recognized the value of your fine picture of Glamis Castle (and, indeed, we had laid aside both for a convenient opportunity to editorially mention them). But Miss Crosby, if she has had much to do with dramaturgic matters, must not balk at a little thing like Lady Macbeth's having moved her household goods and gods into Cawdor Castle, between the conferring of the title on her lord and the arrival of her lord from the blasted heath! The annihilation of Time is one of the necessities of the Occidental Drama (only a Chinese play can make the representative time the actual time of the events represented!). But now we have our own bone to pick with one of your esteemed correspondents. Wasn't it at Prague, instead of at Odessa, that your Mr. McChesney saw Count Tilly's third-extra skull? The old count needed a lot of extra skulls, from all accounts of the way he had of smashing everything in sight; and we wonder Mr. Mansfield has not had a play for him written around that picturesque old butcher, who was a thousand times more terrible than was Ivan the Terrible.

But, if THE THEATRE will insist on holding its pages down to *facts*, and permitting no leeway for romance, this third-extra skull is in Prague! And as to this—by way of evening up things with you in the Glamis-Cawdor matter, we most respectfully persist.

Yours fraternally,

THE EDITORS OF *New Snakespeareana*.

The Cost

of purity alone exceeds all other costs of our brewing.

The absolute cleanliness; the purified air; the filtering; the aging; the sterilizing of every bottle—to omit those precautions would save half our expense.

But purity means healthfulness, and that is worth more than all else.

Ask for the Brewery Bottling
See that the cork or crown is branded

Schlitz

The Beer That Made Milwaukee Famous.

Wines from the Brotherhood Vineyard are Fine.

The Sixty-fifth Annual Price List of the Brotherhood Wine Co., has been accepted and is used by all the leading wine journals as a valuable work of reference. It is concise and comprehensive. The Fiftieth edition in large pamphlet form now ready. If you would like to read it send your name on a postal card.

CELLARS
Washingtonville, N. Y.

BROTHERHOOD WINE CO.
Spring and Washington Sts., New York City

AWARDED GOLD MEDAL ST. LOUIS 1904

RED TOP RYE

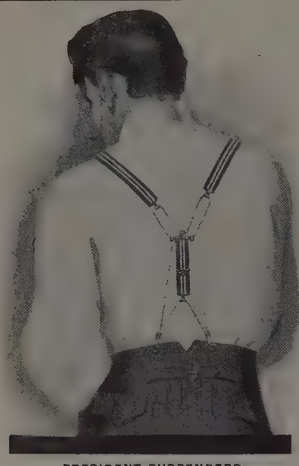
AMERICA'S FINEST WHISKEY

PURITY HEALTHFULNESS BOUQUET

It's up to YOU

FERDINAND WESTHEIMER & SONS
CINCINNATI, O.
ST. JOSEPH, MO. LOUISVILLE, KY.

NEW YORK OFFICE
1358 BROADWAY



PRESIDENT SUSPENDERS

None So Easy or So Smooth

THE OTHER KIND

Men who wear the ordinary suspenders, stiff, obstinate, straight-pulling, shoulder-binding,
Men who have cast them off for belts, sagging, constricting, unhygienic,
Will find ideal comfort in

President Suspenders

Note how their construction distributes the pulling weight **throughout the suspenders**—not on the shoulders; how it lets them give, **smoothly, easily,** with every motion of the body; how they hang the trousers **just right, all the time.**

50 Cents and $1.00 everywhere or by mail postpaid from the makers

THE C. A. EDGARTON MFG. CO., Shirley Block, Shirley, Mass., U. S. A.

McInnerney's Theatrical Cold Cream

There are many Cold Cream Preparations on the market today. Some are GOOD—others are BETTER—but McInnerney's is BEST.

The ingredients of McInnerney's Cold Cream are pure and harmless, and when you once use this preparation you will want no other.

Other good qualities in its favor are its delicate perfume, smooth whiteness and cooling properties. And it does not cost as much as many of the far inferior preparations.

59c Lb.

FOR SALE ONLY AT

NO CONNECTION WITH ANY OTHER STORE
THE BIG STORE A CITY IN ITSELF
SIEGEL COOPER CO.
SIXTH AVE. ALICE AT THE FOUNTAIN NEW YORK 18TH & 19TH STS.

Mothers! Mothers!! Mothers!!!

Mrs. Winslow's Soothing Syrup

has been used for over SIXTY YEARS by MILLIONS of MOTHERS for their CHILDREN while TEETHING, with PERFECT SUCCESS. It SOOTHES the CHILD, SOFTENS the GUMS, ALLAYS all PAIN; CURES WIND COLIC, and is the best remedy for DIARRHŒA. Sold by Druggists in every part of the world. Be sure and ask for "Mrs. Winslow's Soothing Syrup," and take no other kind. Twenty-five cts. a bottle.

CLÉMENT Ladies' Hairdresser
26 W. 33rd St., New York

ORIGINATOR AND ONLY MAKER OF THE

INNOVATION COIFFURE

An adjustable front piece so scientifically made that it is impossible for any one to detect. Extremely light in weight. Made of natural loose, wavy hair and will cover almost three-quarters of the head. Indispensable for summer. Examination invited.

Send for illustrated booklet

Marcel Waving, Shampooing, Facial Massage, etc.
Private rooms for each patron.

HAIR COLORING.

My Mixture Vegetale will restore gray or bleached hair to any desired color, always producing beautiful and natural shades. Guaranteed harmless, easy to apply, does not rub off, no failure possible. Price $2.00.

I also make a special preparation to permanently color the eyebrows and lashes. Price, $2.00.

Branch, Hampton Terrace Hotel, Augusta, Ga.

GOLD MEDAL

St. Louis Exposition Awarded the Simon Trio.

TEN CENTS in stamps will bring you by mail a sample jar of the **CELEBRATED**

CREME SIMON

WORLD RENOWNED FOR ITS BEAUTIFYING PROPERTIES

NOTHING LIKE IT FOR SOFTENING OR WHITENING THE SKIN. ABSOLUTELY HYGIENIC AND HARMLESS

Sells at all high grade druggists. Jars, three sizes, 50c., 75c. and $1.00.

Illustrated booklet (*Round the World With Creme Simon*) with each sample jar—worth 10c. alone.

CAR-MÉ-ÎNE Hygienic Tooth Paste 25 cents a tube

GEO. L. WALLAU, U. S. Agent, 2 Stone St., N.Y.City

THE TWIN BEAUTIFIERS

Powderma

(*The Perfect Face Powder*)

Renders the skin delightfully fresh. Made of the purest ingredients and delicately perfumed. Flesh, white and brunette.

Liquiderma

(*The Perfect Liquid Rouge*)

Is free from impurity, contains no injurious chemicals. It diffuses upon cheek and lip the delicate flush of robust health.

Used and endorsed by **Paula Edwards, Katie Barry, Lucille Saunders, Stella Tracy, Julia Sanderson, Georgia Caine, Blanche Ring, Drina De Wolfe, Annie Irish,** and hundreds of other leading and beautiful women of the stage.

At all the leading department stores, or by mail prepaid

Powderma, 50c. a box Liquiderma, 50c. a bot.

Money refunded if not as represented

The Derma Co. (Inc.) 25 East 17th Street New York

Queries Answered

The Editor will answer all reasonable questions in this column, but irrelevant queries, such as the color of this or that player's hair or eyes, actors' private addresses, or matters connected with their purely personal affairs will be ignored. No replies by mail. Write questions on one side of the paper only.

Virginia.—Q.—Did Malcolm Williams marry a professional, and is she on the stage? A.—Minnie Radcliffe is the lady's name. She acted in Providence the present season.

E. Q.—Q.—Is E. H. Sothern acting under his own name? How long has he been on the stage? Where and when was he born? A.—See our issue of November, 1904, containing an article on the Sothern family.

Mabel L. K., South Bend, Ind.—Q.—Who was the original Marcus, Mercia and Stephanus in "The Sign of the Cross," played in this country? A.—Charles Dalton played Marcus and Gertrude Boswell, Stephanus. Q.—Will Viola Allen, Richard Mansfield, Eugenie Blair, or Robt. B. Mantell play in South Bend this season? A.—None of the parties you mention, except possibly Mansfield, will play in your city this season.

J. H., Kansas City, Mo.—Q.—Can I get a copy in book form of Julia Marlowe's play, "Countess Valeska?" A.—It has not been published. Q.—Please give the names of plays and the characters in them in which Julia Marlowe has appeared? A.—Juliet in "Romeo and Juliet," Parthenia in "Ingomar," Rosalind in "As You Like It," Lydia Languish in "The Rivals," Colinette, Barbara Frietchie, "When Knighthood was in Flower," Marie Tudor, Countess Valeska, Charlotte in "The Cavalier," Queen Fiammetta Pauline in "The Lady of Lyons," and Beatrice.

A. M. E., New York.—Q.—Why did Henry V. Donnelly give up the Murray Hill Stock Co.? A.—Because it was not profitable.

E. M., Cincinnati, O.—Q.—Has David Belasco a school or special students? A.—He has no school, and he does not have students.

Baltimorean.—Q.—What is the date of birth of Chauncey Olcott? A.—1862, Buffalo, N. Y. Q.—Where are Francis Carlysle, Walter Hitchcock and Theodore Babcock? A.—At present in this city. Q.—What is the address of Miss Thomas Whiffin, Hamilton Revelle and Miss Miriam Nesbit? A.—We do not give private addresses.

An Admirer, New York.—Q.—What religion does Ethel Barrymore profess? A.—She is a devout Catholic Q.—Will Ethel Barrymore play a return engagement in New York city before the end of the present season? A.—Her last New York appearance was recently in "A Doll's House." Q.—Have you published any articles or pictures of Miss Barrymore? A.—Several, see back issues.

F. R. Q.—Is there any good dramatic school in or near Chicago? A.—The Chicago Musical College, of which Hart Conway is director. His address is 202 Michigan Boulevard, Chicago.

Reader of Magazine, Philadelphia, Pa.—Q.—Is Brandon Tynan playing at present? A.—He is not playing at present. A letter sent, care of Belasco Theatre, will reach him. Q.—Is he married? A.—Yes.

M. M., St. Paul, Minn.—Q.—Was Dustin Farnum the originator of the title rôle in "The Virginian?" A.—Originally produced at the Hyperion Theatre, New Haven, Farnum was the original Virginian. Q.—Who played the part of Molly Wood? A.—Lucille York was the original Molly, then Nannette Comstock; Agnes Ardeck was the original Molly in New York.

S. A. G., Cleveland, O.—Q.—Will you publish a picture of William Farnum? A.—Perhaps. Q.—When will the "She Stoops to Conquer" company, in which Kyrle Bellew and Eleanor Robson star, tour? A.—The organization's season closes May 27.

D. M.—Q.—Where will the Robert Edeson company go after its engagement in New York? A.—Mr. Edeson and his company were in Boston, Mass., up to May 20. He will continue to play "Strongheart" next season.

F. B. G., Hartford, Conn.—Q.—What is Maude Adams' real name? A.—Her father's name was Kiscadden. Adams was her mother's name. Q.—Is William Gillette booked for Hartford this season? A.—He sailed for Europe at the close of his engagement in this city.

F. A. R., Atlanta, Ga.—Q.—Will you give me the names of four or five of the best dramatic schools of New York? A.—Consult our advertising columns. Q.—What schools are run by Chas. Frohman and Jules Murray? A.—Charles Frohman is interested in the Empire Theatre School.

Adorer, Rochester, N. Y.—Q.—Is Edith J. Dremm still playing in the company with Harry Woodruff? A.—She is not, as Mr. Woodruff is at Proctor's Fifth Avenue Theatre, this city. Q.—Is she the wife of Wm. Farnum, now playing in a stock company in Buffalo? A.—Mabel Eaton is the wife of William Farnum.

U. N. G.—Q.—In what numbers have you published scenes from "The Eternal City," "The Little Minister," "The Village Postmaster," "Robert Emmett," "The Two Orphans?" A.—"The Eternal City" (two scenes), October and December, 1902; "The Two Orphans" (seven pictures), May, 1904. Q.—What is the price of back numbers? A.—(1901) $1.50; (1902) 75 cents; (1903) 50 cents; (1904) 35 cents; (1905) 25 cents.

W. W. H., New buryport, Mass.—Q.—I would like to be informed on several questions pertaining to theatrical matters, outside of your regular question department. Would you do this? If so, what would you charge? If not, could you refer me to some one? A.—It all depends what information you seek. We answer all questions we can. There is no charge.

M. B.—Q.—Will you publish a picture of Miss Julia Marlowe as Beatrice? A.—Perhaps. Q.—What Shakespearean plays are Miss Julia Marlowe and E. H. Sothern going to play next year? A.—They have not as yet announced their repertoire.

B. L.—Q.—Where and when was Malcolm Williams, of the Providence, R. I., stock company, born? A.—Cedar Rapids, Mich. Q.—Has he got a brother or sister? A.—Three brothers and one sister. Q.—Is Malcolm Williams his real name? A.—Yes. Q.—Will he remain in Providence next season? A.—He closed in Providence April 8, and is now in this city. Q.—Has Isabelle Evesson, of Proctor's Fifth Avenue, got a sister? A.—Estelle Clayton is her sister's name. She is not acting at present.

X. Y. Z.—Q.—Will "The Music Master," "Adrea" and "Leah Kleschna" visit Philadelphia this season? A.—No.

Polo, Richmond.—Q.—Will you publish photographs of William Gillette? A.—See May issue. Q.—In what number have you scenes from "Quality Street"? A.—December, 1901. Q.—In which play did William Gillette make his greatest success, "The Admirable Crichton" or "Sherlock Holmes?" A.—"Sherlock Holmes." Q.—Is it too late to send for pictures published in your series of 1902? A.—It is not too late. Q.—What is the price of the smallest size pictures? A.—10 cents each.

P. W. K., San Francisco, Cal.—Q.—Can you give me the address, if living, of Horace Vinton? Q.—He is at present residing in this city. Q.—Have you published a full length picture of D'Orsay? A.—Issue March, 1903. Q.—Have you published scenes from "A Royal Family"? A.—No.

W. C. J., Gonzales, Texas.—Q.—Is Vinie Daly any relation of Lucy Daly? A.—They are sisters-in-law. Lucy is a sister of Peter F. Dailey, and was married in Baltimore, Md., April 23, 1896, to John Ward, of Ward and Vokes. Vinie Dailey was Vina Riddell, sister of Bloodgood's wife, Lisle Riddell, she was married to Tom Dailey. Q.—Will you publish pictures of Isadore Rush and Bettina Gerard? A.—Perhaps later.

A Reader, Hattiesburg, Miss.—Q.—Who was the original Trilby? A.—Virginia Harned. Q.—How do you pronounce Mrs. Carter's new play, "Adrea"? A.—A-dray-r.

A Customer, Berkeley, Cal.—Q.—Will Maude Adams come to San Francisco? A.—Not this season. Q.—Will you have pictures of Marion Ivells and Reginald Roberts? A.—We published a picture of Marion Ivells in January, 1904.

C. M. P., Cedar Rapids, Mich.—Q.—Did either Edwin Booth or

Lawrence Barrett appear in Hugo's "Hernani?" A.—Lawrence Barrett played in "Hernani," February 1, 1886, at the Star Theatre, this city. Sarah Bernhardt at the same theatre, June 17, 1887, also at Booth's Theatre, November, 1880. Mounet Sully, March 26, 1894, at Abbey's (now Knickerbocker) Theatre. Edwin Booth never acted in the play.

"361 Dorothea," New York.—Q.—When and in what play will Brandon Tynan reappear? A.—It has not yet been announced. Q.—Will you print a picture of him and his wife (Carolyn Whyte)? A.—Perhaps. Q.—Where do they reside? A.—In this city. Q.—When is David Warfield going to end his engagement in New York? A.—He ends his season at the Bijou June 3, and he plays at the Academy of Music next season. Q.—Will Carolyn Whyte appear in her husband's new play? A.—Do not know.

An Interested Reader.—Q.—Will Dustin Farnum act in "The Virginian" in New York next year? A.—Yes. he will.

Rex, Paterson, N. J.—Q.—Where can I address a letter to Paderewski at any time? A.—He is now at his country villa, at Lake Geneva, Switzerland. Q.—Is it true that he will sell his autograph for one dollar? A.—We doubt it.

Cleveland, O.—Q.—Could I give a play to a theatrical manager to be dramatized and be made the star? A.—Theatrical managers of repute have no time to devote to such business, particularly the making of new stars out of amateurs. Q.—Will you publish a picture of Lucia Moore? A.—Perhaps.

F. F. F., Chicago, Ill.—Q.—What are the addresses of Augustus Thomas and I. N. Morris? A.—The addresses of Augustus Thomas and I. N. Morris are Dramatists' Club, West 40th Street, near 6th Avenue, New York City. The initials are correct.

E. C. B., Lakewood, N. J.—Q—Did Forbes Robertson play in New York before last season? A.—He appeared at Proctor's 23rd Street Theatre, October 5, 1891, as Martin in "Thermidor"; Elsie De Wolfe acted Fabienne. He also appeared here with Mary Anderson at the Star (Wallack's) Theatre, October 12, 1885, playing Pygmalion in "Pygmalion and Galatea." He acted in "The Light that Failed" at Knickerbocker Theatre, November 9, 1903.

M. B. H., New York.—Q.—Can I obtain a copy of the play "Mrs. Wiggs of the Cabbage Patch"? A.—Write to Liebler & Co., Knickerbocker Theatre Building.

W. F. M., New Haven, Conn.—Q.—Who was Maude Adams' leading man when she played "Quality Street"? A.—Sydney Brough. Q.—If a young man goes in the chorus of a musical play does he have to buy his costume? A.—Costumes are furnished by the management. Q.—What wages would a man get in such a position? A.—The salary is from fifteen to twenty dollars. Q.—Will you publish photographs of William Lewers and Ford Sterling? A.—Perhaps.

Carmen, New York.—Q.—What is Kyrle Bellew's real name? A.—He was christened Harold Dominick Higgins. His father was Rev. John Montesquien Higgins, who had his name changed to Bellew. When Kyrle Bellew was in the British Navy he was known as Harry Higgins. Q.—What are his plans for the summer? A.—He generally spends the summer in Europe. Q.—What are his plans for next year? A.—He will continue to play "Raffles." Q.—Have you interviewed Mr. Bellew? A.—Yes, in our June, 1902, issue. Q.—Have you published pictures of "Raffles"? A.—See our issue for November, 1903. Q.—Is he married? A.—He was married in 1884 to Eugenie Leggang, who was divorced from him in May, 1887.

Agnes T.—Q.—What is Edwin Arden's daughter's name? A.—Mildred Arden. Q.—Does she intend to be an actress? A.—See answer to J. M. and H. S. Q.—Where and when was Wallace Erskine, of Proctor's Fifth Avenue Theatre, born? A.—In England. Q.—When and where was Isabelle Evesson born? A.—In New York city. Q.—Where was she before joining Proctor's stock company? A.—She was a member of Daly's Company, then went to London, England, for Chas. Wyndham; returned to America and was at Wallack's Theatre, also two seasons at Criterion Theatre, London, Boston Museum traveled with "Harbor Light," also "Held by the Enemy." Q.—Are the back copies of THE THEATRE sold at 25 cents? A.—See answer to U. N. G. Q.—Where can I get the back numbers? A?—At this office.

J. D., Milwaukee, Wis.—Q.—Will you publish a picture of Percita West? A.—Perhaps. We prefer not to give private history.

Subscriber, New York City.—Q.—What is Maude Adams' name in private life? A.—See our issue for September, 1903. That is the only name she is known by. See answer to F. B. G.

A. A., Chicago.—Q.—What plays were given by the Fifth Avenue Stock Co. after "Soldiers of Fortune," while Edwin Arden was in the company? A.—Edwin Arden opened his engagement at the Fifth Avenue Theatre September 12, 1904, in "The Soldiers of Fortune," and the plays produced the twenty-five weeks he was there were: "The Cavalier," "Altar of Friendship," "Secret Service," "Maister of Woodbury," "Hearts Aflame," "Henrietta," "Stubbornness of Geraldine," "Greatest Thing in the World," "Friends," "An Enemy of the King," "An American Citizen," "D'Arcy of the Guards," "Capt. Impudence," "My Wife's Husband," "Jim, the Penman," "The Only Way," "The Jilt," "Holy City," "Silver King" and "Money Makers." Q.—What is Isabelle Evesson's real name and where was she born? A.—That is her real name. She was born in this city. Q.—Is Bessie Barriscale any relation to Master Chas. Barriscale? A.—He is a brother.

A. B. C., Cleveland, O.—Q.—Will you give me some idea of the plot of "The Charity Ball"? A.—It is a story of seduction.

J. M. and H. S.—Q.—When, where, and in what, did Isabelle Evesson make her initial appearance on the stage? A.—She first appeared on the stage of Daly's (30th Street) Theatre, this city. Q.—In what plays did Edwin Arden appear before he played in "L'Aiglon"? A.—We cannot enumerate all of the plays he appeared in. Q.—What is Miss Arden's Christian name? A.—Mildred. Q.—Is she on the stage? A.—No; her ambition is that of a portrait painter. Q.—What are Mr. Arden's immediate plans? A.—We are not advised. Q.—Will the Fifth Avenue Stock Co. play all summer? A.—A stock company plays at the theatre all through the summer.

A Subscriber, St. Louis, Mo.—Q.—Is Hamilton Revelle still on the stage? A.—We have not heard of him since he returned to Europe. Q.—Where can I purchase one of Bruce McRae's latest pictures? A.—Write Meyer Bros. & Co., 26 West 33d Street, New York. Q.—Will you publish pictures of Melville Ellis, Bertram Wallis, Donald McLaren and W. C. Weedon? A.—We cannot say. Q.—Is Wm. Courtleigh married? A.—We do not know.

E. E., Chicago, Ill.—Q.—Did Ruth White play in "The Burgomaster"? A.—She was in the company the first of the season. Q.—Who are the publishers of a book called "Some Players"? A.—Write to Amy Leslie, Chicago News, Chicago, Ill.

L. A., New York.—Q.—Where can I secure the music of "The Wizard of Oz"? A.—Try M. Witmark & Sons, 144 West 37th Street, city. Q.—What must a well educated girl of eighteen do to go on the stage, if she does not wish to go to a dramatic school? A.—Begin as a super, or anywhere at the bottom of the ladder. Unless you are very sure you have talent do not begin at all, for if you do, only failure awaits you.

L. R., Boston, Mass.—Q.—What is the address of Frank Scott Clark, the artist? A.—A letter written, care of Empire Theatre, this city, will reach him. Q.—When were the following plays produced: "The Viking" (Wallack's, May 9, 1895), "The Lady Slavey" (Casino, February 3, 1895), "A Round of Pleasure" (Knickerbocker, May 24, 1897), "The Maid and the Moonshiner" (Standard, now Manhattan Theatre, August 16, 1886), "Life" (Daly's, September 27, 1876).

Subscriber, Ontario, Canada.—Q.—Has the Klaw and Erlanger stock company disbanded for this season? A.—Yes. Q.—Who played John Doe in "The Billionaire'? A.—Jerome Sykes. Q.—Is Harry Corson Clark considered a clever actor? A.—Yes.

P. E. M.—Q.—Is the play "The Octoroon," taken from the book of the same name, and from whom can it be procured? A.—Write Samuel French & Son, 22 West 22d Street, New York.

D. C. E., Brookline, Mass.—Q.—Is Wright Lorimer a relative of the late Baptist Durne of the same name? A.—We do not know. Q.—Upon what narrative of the Bible lies the foundation of his next play? A.—We cannot say. Q.—How long has May Buckley been on the stage? A.—We do not know. Q.—In what plays did she appear previous to her engagement with Mr. Lorimer? A.—We do not know. Q.—Does Viola Allen intend to appear in "The Christian" again? A.—It is hardly likely.

G. H. M., Atlanta, Ga.—Q.—Is it necessary for one who can im-

Hydrozone

In which the only healing agent is Nascent Oxygen (near to the condition of **Ozone**), has been indorsed and successfully used by the foremost physicians for fourteen years. Its absolute harmlessness and powerful healing properties make it invaluable in the treatment of

SKIN DISEASES

Hydrozone is sold by all leading druggists. Preparations with similar names are concoctions containing only water, oil of vitriol, sulphurous acid and inert impurities.

The genuine has my signature on every label:

Charles Marchand

Chemist and Graduate of the "Ecole Centrale des Arts et Manufactures de Paris, France."

A FREE TRIAL BOTTLE

should prove, to the most skeptical, the value of **Hydrozone.**

Mail coupon, naming your druggist, to

CHARLES MARCHAND, 57 Prince St., New York City.

Requests unaccompanied by coupon will be ignored.

Only one free trial bottle to each family.

Cut Here

I

Coupon good only until July 5, '05.

Write Legibly.

Name.....

St. .....

City..... State.....

Druggist .....

THE
EQUITABLE

HENRY B. HYDE
FOUNDER

J. W. ALEXANDER
PRESIDENT

STRONGEST IN THE WORLD

J. H. HYDE
VICE PRESIDENT

JUNE WITH ITS ROSES

flies fast—but not faster than the June-time of your life. Have you made ample provision for its Autumn?

An Endowment Policy in the Equitable gives you the surplus earnings of your youth when it is needed most—securing comfort for your mature years and meanwhile protection for your family—if you die.

Splendid opportunities for men of character to act as representatives

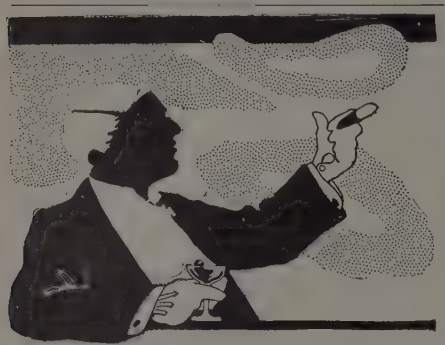
Write to GAGE E. TARBELL, 2nd Vice President.

The Waldorf-Astoria
1720
Segar Company

The soup must be tasty; the wine, choice; the entree appetizing; the roast, tender; the dessert, delicate; the coffee of good flavor; but the SEGAR must be perfect, since therein lies gastronomy of the mind.

A *FINE* CIGAR IS *HALF* THE FEAST

Main Office and Humidors
Waldorf-Astoria Hotel
HANOVER BANK ARCADE, NASSAU & PINE STREETS
8 WILLIAM ST. COR. CEDAR ST. 487 BROADWAY COR. BROOME ST.
273 BROADWAY ST. NEAR BROADWAY 643 BROADWAY COR. BLEECKER ST.
BROADWAY COR. CHAMBERS ST. 1 WEST 42D ST. NEAR 5TH AVE.
UNION SQUARE STORE, BROADWAY, S W COR 14TH STREET



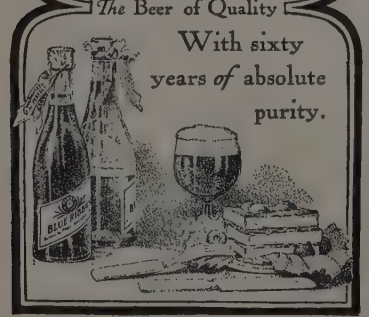
YOU like the uniformity of flavor in your favorite brand of cigars—how about your cocktails?

Are you going to accept any chance mixer's decoction, or order CLUB COCKTAILS? Their excellence has been attained through scientific blending and subsequent ageing to perfection. There is but one perfect brand—CLUB. Specify CLUB for your own satisfaction.

Seven kinds—Manhattan, Martini, Vermouth, Whiskey, Holland Gin, Tom Gin and York.

G. F. HEUBLEIN & BRO., Sole Proprietors
Hartford New York London

Pabst
Blue Ribbon
The Beer of Quality
With sixty years *of* absolute purity.



GOV'T REVOLVERS, GUNS, SWORDS, MILITARY Goods, NEW and old auctioned to F. Bannerman, 579 B'way, N. Y. Large illustrated 25c. catalog m'l'd 6c. stamps

personate nationalities and can go on the highest class of stage to go to a dramatic school or to start in stock? A.—It is not necessary to go to a school if you can get into some first-class organization. Q.—Where is Chas. E. Blaney? A.—A letter addressed to Blaney's Theatre, Newark, N. J., will reach him. Q.—Where are Roland and Clifford and Phil. B. Isaacs' offices located? A.—Roland and Clifford have an office Room 601, Times Building, Times Square, this city; Phil. B. Isaacs is, care of Blaney. Q.—Will Kyrle Bellew play "Raffles" next season? A.—Yes.

F. L.—Q.—Have you published scenes from "The Music Master"? See our November, 1904, issue. Q.—Have you published pictures of Charles Richman and William Gillette? A.—See our issues for March, 1904, January, 1904, and May, 1905.

C. A., New York.—Q.—Where is Lulu Glaser playing? A.—In the South. Was at Nashville, April 15. Q.—Was she in New York Easter? A.—No. Q.—Where is Melville Ellis now playing? A.—We cannot say. Q.—How soon is Dustin Farnum to appear again in New York? A.—Not again this season. Q.—Who is considered the most popular and best paying American actress? A.—Mrs. Leslie Carter, Maude Adams and Richard Mansfield are the best paying stars. Q.—Has James Young played in Shakespeare in Savannah? A.—He has starred all through the South and West in classic plays. Q.—In what has Mrs. Minnie Tittel Brune appeared since playing "Unorna"? A.—She is now in Australia, where she has been for some time. Q.—Who were the principals in the New York productions of Ibsen's "Ghosts"? A.—Ida Jeffreys Goodfriend, Mary Shaw, Frederick Lewis, Virginia Kline, Courtney Thorpe and others.

L. C., Savannah, Ga.—Q.—Who wrote the "Auctioneer"? A.—Lee Arthur and Chas. Klein. Q.—How long after their initial performance at Grand Rapids did Louis James and Frederick Warde continue to play "Alexander the Great"? A.—Write to Wagenhals and Kemper, Broadway Theatre Building, this city.

A Subscriber, Berkeley.—Q.—Do Mary Mannering, Nat C. Goodwin, Otis Skinner, Ada Rehan, Charles Richman, David Warfield, Amelia Bingham, Francis Wilson, and Virginia Harned intend to come to San Francisco this summer? A.—No, they do not intend to make a Pacific Coast tour.

D. D. J.—Q.—When will Edna May return from London, and what will she appear in? A.—Edna May has gone to London under Charles Frohman's management. She was announced to play "The Catch of the Season," the current London success, and will reappear at Daly's Theatre next September in that piece. When she does go to Europe (probably at the close of next season) she will appear at the Vaudeville Theatre, London, for a long time. Q.—Where can I obtain photographs of actors? A.—Write to Meyer Bros. & Co., 26 West 33d Street, this city.

R A. R., New York City.—A.—See answer to "F. G., New York." Q.—Is Henry Woodruff married? A.—He is not married, to the best of our belief. Q.—Does Isabelle Evesson use her own name? A.—Yes. Q.—Have you published a picture of Miss Evesson or Mr. Woodruff? A.—See our issues for December, 1904, and May, 1905.

C. E. H.—Q.—Where can I secure pictures of Faversham and Sidney Ainsworth? A.—Write to Meyer Bros. & Co., 26 West 33d Street, New York City. Q.—Has Robert Edeson a son at Harvard? A.—No. Q.—Where is Faversham now playing? A.—Season closed; was in New York May 15.—What is his first wife's maiden name? A.—Marian Merwin.

P. P. E., St. Paul, Minn.—Q.—Is it necessary to have a trained voice to sing in the chorus of a musical comedy company? A.—One should possess a trained voice to succeed. Q.—What is the average salary of a chorus man? A.—The salary is from $18 to $25. Q.—When is the best time to apply for a position in the chorus for next season? A.—Apply to the musical director of the organization or some musical agent any time in July or August. Q.—How long do they rehearse before starting on the road? A.—Companies generally rehearse from three to four weeks. Q.—Does one have to pay his own expenses while rehearsing? A.—Yes. Q.—Do you furnish your own costumes? A.—Costumes are furnished by the management.

A. L.—Q.—Is Edwin Arden now acting? A.—At the American Taeatre, this city, with the Fawcett Stock Co. Q.—When will you publish an interview with him? A.—Soon. Q.—Will you publish pictures of him? A.—See our issue for September, 1902. Q.—Is his wife an actress? A.—She is not an actress, but is president of the Woman's Professional League.

A Devoted Reader, Washington, D. C.—Q.—Is Bruce McRae married? A.—Yes. Q.—Is he going to be with Ethel Barrymore next year? A.—We do not know. He recently played Helmer to her Nora in "A Doll's House."

F. G., New York.—Mr. Arden did play in "Raffles" when first produced in Atlantic City. Our former answer was to a correspondent who asked if he played in it in this city.

H. S., Hartford, Conn.—Q.—Will you publish a picture of Maude Adams in "The Little Minister"? A.—See our February, 1905, issue. Q.—What is her summer address? A.—Lake Ronkonkoma, on Long Island. Q.—In what will she play next season? A.—Barrie's new comedy, "Peter Pan."

M. L., New Brunswick.—Q.—Is the Dailey Stock Company well known? A.—We do not know it. Q.—Where are May Nanney and Paul Eckstrom? A.—May Nanney goes with a stock company to Hartford and St. John, N. B. Q.—Are there any good dramatic schools in Boston? A.—Several.

H. G. S., Bowling Green, Ky.—Q.—How could I get back on the stage? A.—You had better advertise in one of the theatrical newspapers. Q.—Where can I secure a good comedy for a small price? A.—See Miss Kauser, 1432 Broadway, New York.

Violet, G.—Q.—Is Mary Maddern, the young actress playing in "Leah Kleschna," a daughter of Mrs. Fiske? A.—Mary Maddern is the aunt of Mrs. Fiske. The young lady you refer to is Emily Stevens, daughter of the veteran manager, R. E. Stevens, and cousin to Mrs. Fiske. Q.—Has Mrs. Fiske ever played in any of Shakespeare's plays? A.—When a child she acted in Shakespearean plays with John E. McCullough and others, but of late years has not appeared in Shakespeare. Q.—Is Bernhardt to play here this winter? A.—Bernhardt comes to America with the Shuberts next winter.

A Constant Reader, Washington, D. C.—Q.—Is Dustin Farnum's wife on the stage? A.—She is not acting at present.

Elizabeth.—Q.—What are the addresses of Helena Modjeska, Olive May and Catherine Linyard? A.—The two last ladies are married and reside in this city. Modjeska, who lives in California, appeared May 2 at the Metropolitan Opera House, this city.

A. B. P., Hyde Park, Mass.—Q.—Kindly give me information in regard to "The Vacant Chair"? A.—The company playing it closed, the title was changed and a cheaper company engaged.

H. P., Houston, Texas.—Q.—Is Virginia Harned still under Charles Frohman's management? A.—Recently she re-appeared as Trilby under W. A. Brady's management. Q.—What plays will be seen in New York during the summer? A.—To give you such a list would take up too much of our space. Q.—Was "The Forbidden Land" a bad opera, in your opinion? A.—As good as the average. Q.—Do Irene Bentley and Kelcey and Shannon intend remaining in vaudeville indefinitely? A.—They do for this season. Q.—Has the Klaw and Erlanger Comedy Company disbanded altogether? A.—It disbanded some time ago. The firm intend to organize another in the Fall. Q.—What will Virginia Earle and Nance O'Neil play in next season? A.—Nance O'Neil goes to Australia shortly. Q.—What is the greatest comedy hit of the season? A.—It is a matter of opinion altogether. Thanks for complimentary remarks. Q.—Is it possible to get a copy of the play "Granny"? A.—"Granny" is an adaptation from a French play, "l'Aieule." We do not know if it is published. Q.—Where is Orme Caldara playing? A.—Was with Mrs. Campbell.

Jane, Chicago.—Q.—Will you publish a series of articles on "How the people are taught to fly on wires, or how toe dancing is taught, or how the scenery is shifted? A.—Yes, shortly. Q.—Have you had a picture of Mansfield in "Dr. Jekyll and Mr. Hyde"? A.—No.

E. H., Birmingham, Ala.—Q.—What are the addresses of Mary Marble and Al. H. Wilson? A.—We do not give addresses.

K. B. C.—A.—Lillian Green has been dead at least three years.

F. C. B., South Bend, Ind.—Q.—Will Camille Clifford of the "Prince of Pilsen" Company play in America or London next season? A.—This country. Q.—What is Mrs. LeMoyne's next play? A.—At present Mrs. LeMoyne is acting in "A Blot in the 'Scutcheon."

DuBarry
"A Lie Formed by the Hand of Love"

THE Secret Memoirs and Confessions of this UNCROWNED QUEEN, written by herself, is the sensation of the world of letters. The manuscripts of the edition published in London during the Terror have been secured by the Cambridge Society. Fac-similes of the unmistakable chirography of DuBarry give absolute proof of the authorship.

SPECIAL OFFER To those interested, who will send in their Name and Address, with Three 2 Cent Stamps to cover postage and mailing, we will send an exquisitely hand painted plate of the above Miniature ready for framing; just the thing for Boudoir, Study or Den. Address,

THE CAMBRIDGE SOCIETY
Dept. I, - - 135 5th Avenue, New York

TURKISH CIGARETTES

The Royal Company's new and exquisite blend of choice Turkish tobaccos. Mild, mellow, richly fragrant.

At All Good Tobacco Shops

The Royal Company
Broadway, Corner Twenty-Sixth Street
New York City
TELEPHONE, 2666 MADISON SQUARE

YOUMANS
Ladies' Hatter

That subtle distinction which marks the woman of fashion is imparted by a Youmans Hat.

Walking Hats, Toques, Turbans, Dress Hats.
Write for our Illustrated Catalogue

Men's Department
1107 Broadway 158 Broadway
536 Fifth Avenue

Ladies' Department
536 Fifth Avenue
New York

BOND & LILLARD
WHISKEY
AWARDED
GRAND PRIZE St. Louis, 1904

TWO LEADING MANAGERS DEAD

Samuel S. Shubert Kirke La Shelle

Samuel S. Shubert and Kirke La Shelle, two New York theatre managers of particular prominence, died suddenly during the past month (May). The respective careers of both men were remarkably alike—each was still a very young man, each was self-made, each was rapidly becoming a power in the theatrical business, and by a singular coincidence each was stricken by death within a few days of the other.

Mr. Shubert was a victim of the Pennsylvania Railroad accident at Harrisburg on May 10. He was terribly burned, and died from his injuries two days later. At the time of his death he was only twenty-nine years old, and yet he controlled three theatres in New York city—the Casino, the Lyric, and the Princess—besides eight playhouses in other cities.

Sam Shubert began his theatrical career in Syracuse as programme boy at Weiting's Opera House. He was then ten years old. Previously he had sold papers and blacked shoes. It was while selling newspapers in front of the theatre that he was embued with the ambition to become a big theatre manager himself, and he began at the foot of the ladder by securing the position of programme boy. He was later made assistant treasurer, and then treasurer. He saved his salary and awaited his opportunity. About that time the road rights to Hoyt's plays were to be had cheap. His brother, Lee Shubert, was then in a clothing store. Both boys pooled their savings, bought the rights to "A Texas Steer" and "A Stranger in New York," and Sam personally conducted a tour of the plays in the popular priced houses. Later he secured the Bastable Theatre, Syracuse, and organized a stock company, following this with similar organizations in Buffalo and Rochester. In all these enterprises he was remarkably successful, and then he began to turn his eyes toward the metropolis. In 1900 he obtained a lease of the Herald Square Theatre, where "Arizona" was produced with great success. Then he secured "A Chinese Honeymoon," and bought from the Sires their interest in the Casino. Next he acquired the Madison Square, and shortly afterwards bought Sam T. Jack's old house, renaming it the Princess. Then he was the successful bidder for the lesseeship of the handsome new Lyric.

In appearance and stature Mr. Shubert looked like a boy. He was, however, a giant in energy. In a recent interview he was described as follows: "He is very slight and twitchy. I should think he might weigh eighty pounds. His muscles are never still. When his face is not twitching, his fingers are, or his feet. He is quite without self-consciousness or pose—just a fluttering wisk of energy. Even his hair—coarse, jet-black hair—looks as if it were full of energy and might crackle and emit sparks at a moment's notice. His skin is the color of ivory. His face is long—Oriental and rather refined. His voice is mild and low, his enunciation quick and fluent, and his accent anything but what you would expect of a former newsboy."

Mr. Shubert was not a member of the Theatrical Syndicate, nor was he openly affiliated with the independents. Officially he was neutral in the conflict, but more syndicate attractions played his houses than did independent ones. Report has it, however, that he was elaborating, at the time of his death, a plan to overthrow the syndicate by organizing a chain of theatres that would practically make him independent, and it is said that this plan may still be followed by his brother in partnership with David Belasco. Reports vary as to the amount he was worth. Some rated him at as much as $500,000, while other reports say he died worth little more than the amount of his insurance policies.

Kirke La Shelle was born forty-one years ago in Wyoming, Ill. He began life as a printer's devil and rose rapidly in the newspaper business, until he became managing editor of the Chicago *Mail*. He entered the theatrical business as manager for E. S. Willard, and the following season he produced a comedy on his own account. The initial venture was not a success, but a a year later he handled "Robin Hood" for the Bostonians and with the money he made out of this organization he launched Frank Daniels as a star in "The Wizard of the Nile." Fortune smiled on him with every subsequent venture. He produced "Arizona" after Mr. Frohman had declined that play and he showed the same excellent judgment when he starred Lawrence D'Orsay in "The Earl of Pawtucket," which was also "turned down" by Mr. Frohman. His latest successes were "Checkers," "The Education of Mr. Pipp," and "The Heir to the Hoorah." A year ago he was operated upon for appendicitis, and since that time has ailed continuously. He died at his country place on Long Island on May 16.

Acker, Merrall & Condit Company

Grocers

DELICACIES
Canned, Bottled, Boxed, Preserved, Dried, Packed to Perfection

(Trade Mark)

LUXURIES
Wines, Spirits, and Choicest Cigars, Fine Toilet Articles

Summer Homes and Camping

Rusticate in clover. No use to rough it and do without the luxuries of city life. Campers can defy the worst weather (goods carefully packed and protected) and carry a Delmonico cuisine with them.

Order groceries for your summer home before leaving the city. To replenish, wire, 'phone, or write us.

Only one quality—the *best*. Safe and prompt delivery guaranteed.

HERE IS A LIST OF A *FEW* OF THE GOOD THINGS

FRUITS Canned, Fresh, Preserved, Brandied and Sweet Pickled.
VEGETABLES American, French, in Cans and Glass.
FISH Lobsters, Salmon, Genuine Russian Caviar, Sardines, Bombay Duck, Digby Chicks, etc.
MEATS Whole Boned Chicken, Ox Tongue, Boned Chicken and Turkey, Potted Meats, Game Pies, Pate de fois Gras, etc.
SOUPS Condensed and Liquid.
OLIVES Queen, Manzanilla, Cocktail, Capimcel.
PICKLES American, Imported, Sweet and Sour.
CATSUP Tomato, Cocktail, Walnut, Mushroom, etc.
SAUCES Chili, Chutney, Anchovy, etc.
JELLIES & JAMS Finest Quality.
CHEESE Camembert in Cans, Roquefort, Gargonzola, Menauta, etc.
HAMS Virginia, Westphalia, Yorkshire, etc.
BACON Irish, English, etc.
TEA Amcehat, Victoria, His Majesty, etc.
COFFEE Café de Luxe, Mauna, etc.
CHOCOLATE & COCOA
CONFECTIONS Packed expressly to order in sealed tins.

Telephone Connection with All Stores. *Handsome catalog FREE on request.*

Special attention is given to mail orders.—Assorted orders of $20.00 and over will be delivered freight prepaid within 100 miles of any of our stores.

Address Mail Order Department, 135, 139 W. 42d Street, New York

STORES IN NEW YORK, Fifth Avenue, corner 42d St.

Chambers St., W. B'way & Warren St. | 102d St. & B'way | 76th St. & Columbus Ave.
57th St., and Sixth Ave. | 135-139 W. 42d St. | 125th St. & Seventh Ave.

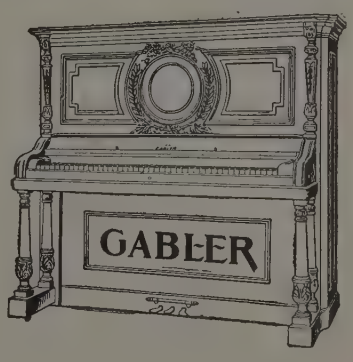
BROOKLYN STORE: 1215-1219 Fulton Street

BRANCHES: Baltimore, Md., Newport, R. I., Montclair, N. J., Morristown, N. J., Long Branch, N. J., Asbury Park, N. J., Yonkers, N. Y., Flushing, N. Y., Mt. Vernon, N. Y., Greenwich, Conn., Stamford, Conn.

An Easy Way to Get The Best Piano Built

Do not be deceived; the "cheap" piano is the most expensive you can buy. But it is also possible to pay too much. If considering a piano-purchase, investigate carefully the qualities of

GABLER PIANOS



Famous for fifty years for their honest, conscientious, skillful, thorough workmanship and their sweet and powerful tone quality.

Built to give a lifetime's service; an instrument that actually improves in tone as the years pass; a piano worth more at second-hand than most are when new.

Not low-priced, but the fullest, most satisfactory, safest money's worth in the piano market.

Inquire of Gabler agent in your town, or write us for particulars of

"The Gabler Plan" of Purchase

—an easy way to get the best piano built.

ERNEST GABLER & BRO., 406 East 107th Street, New York City

HOTEL CHAMPLAIN

THE HOTEL CHAMPLAIN offers its guests the pure, bracing, pine-laden air of the Adirondacks, superb views from its commanding location on the shore of Lake Champlain, and ideal conditions of service and social environment. The healthy out-door life has made it a favorite social center for the younger set.

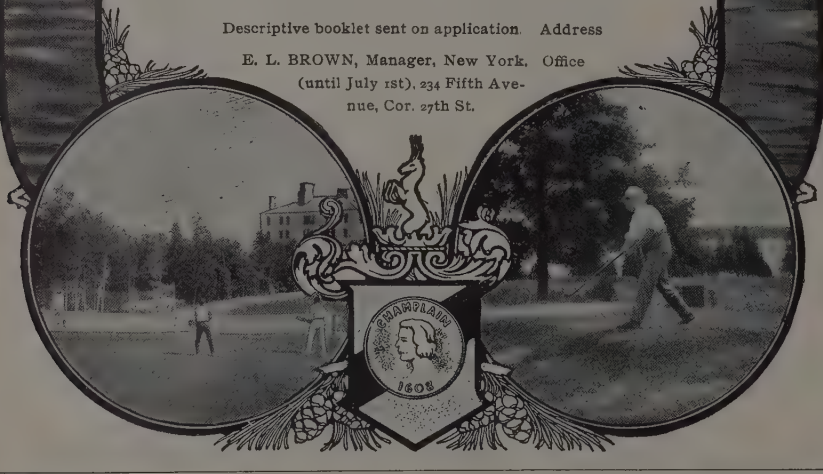
GOLF—An 18-hole course—with one exception the oldest in America—kept in championship form. Professional in charge.

BEST TURF TENNIS COURTS in New York State. Splendid roads for automobiling and coaching. Fully equipped boat, living and bathing houses and sandy beach.

HOTEL CHAMPLAIN is located on the main line of the Delaware & Hudson R. R. three miles from Plattsburgh, N. Y., and is reached in through Pullmans.

Descriptive booklet sent on application. Address

E. L. BROWN, Manager, New York, Office (until July 1st), 234 Fifth Avenue, Cor. 27th St.



A Fan is a Pleasing Gift for

A JUNE BRIDE

OR

GRADUATE

Money Refunded on any Fan not as Represented.

Send Today for Free Catalog OF SPRING IMPORTATIONS

CARMELITA

487 Fifth Ave. New York

History of the Fan on Receipt of 4c for postage.

The Theatre Everywhere

SYRACUSE, NEW YORK

(*From Our Correspondent.*)

SYRACUSE, N. Y., May 11.—The local theatrical season just drawing to a close in this city, has been marked by three productions, which have been received with special appreciation by our audiences. Goldsmith's comedy, "She Stoops to Conquer," drew larger audiences than the other two revivals, "Romeo and Juliet" and "The Two Orphans." Fully eighteen hundred people witnessed "She Stoops to Conquer," in the single evening. There was a line extending three-quarters of a block, waiting to buy gallery seats two hours before the curtain rose. This delightful comedy is absolutely new to a large portion of the present generation of theatre goers in Syracuse and undoubtedly the fine cast, did more than anything else to make the revival so popular.

William Faversham tried his "Squaw Man" on us the other night, preparatory to using it next season; and judging from the enthusiastic manner in which the small audience received the play, it should be a winner. Mr. Faversham and his company received six curtain calls during the play. The author, Edwin Milton Royle, has sacrificed dramatic unity to some extent for the sake of bringing out some very marked dramatic contrasts. The first act takes place in England amid army environment, and the other three acts take place in Wyoming, in cow-boy environment. The part of an Englishman who marries an Indian woman is convincingly played by Mr. Faversham, and if the piece fails to make a success in New York next season, it will be due to the fact that the mixing of bloods is as repellant in a play as it is in real life. The first two acts are admirably constructed; the third will probably be considerably strengthened before the New York production.

Mr. Faversham is very popular in Syracuse, and the reception which he received was personal in nature.

"Checkers," Henry Blossom's play, has checkmated some large audiences this season, and Syracuse was no exception the other night. One feature of the production was a swarm of dancing pickininnies, who wore checkered clothes and looked as though they might have had checkered careers. EDWARD H. DANN.

TROY, NEW YORK

(*From Our Correspondent.*)

TROY, N. Y., May 14.—During the past four weeks the Mortimer Snow Stock Co., at the Lyceum, has presented, with continued success, "The Circus Girl," "The Charity Ball," "Leah the Forsaken," and "My Partner," all of which were well done, especially "The Charity Ball," which attracted large audiences at each performance. At the opening matinee of "My Partner," on the 15th, Mr. Snow revived his popular public reception on the stage.

The season closed at Rand's the 13th, after ten successful weeks of Milton Aborn's Polite Vaudeville. Among the drawing numbers for May were Della Fox and Eugene Cowles. The best on the bill for the closing week was "The Twelve Navajo Girls," who proved clever instrumentalists, vocalists and dancers.

Among the closing attractions at The Griswold were "The Isle of Spice," Williams and Walker in "Dahomey," "The Rogers Bros. in Paris," "The Isle of Flabergast," an extravaganza in two acts, being the annual gymnastic event of the Central Y. M. C. A. and Francis Wilson in "Cousin Billy." A. P. SIMMONS.

PITTSBURG, PA.

(*From Our Correspondent.*)

PITTSBURG, PA., May 10.—Pittsburg audiences usually welcome the musical comedy "shows," but this class of amusement, some of them shop-worn and poorly interpreted, have pretty nearly monopolized the local stage during the past month. For the two weeks preceding Easter "Ben Hur," with Orrin Johnson, was seen at the Nixon, and attracted the non-theatre-going element, the religious significance of the theme and season evidently appealing. In frivolous contrast, the Rogers Brothers followed at this house playing a successful engagement.

Otis Skinner, in "The Harvester," proved a delightful change of fare. Lizzie Hudson Collier added to her local prestige as Toinette.

Charles Richman and Annie Irish ended their joint engagement with the Davis Stock Company in "The Holy City." At the close of their engagement, Miss Irish signed for a few weeks in vaudeville, and Mr. Richman returned to New York.

The extended engagement of Sarah Truax in repertoire supported by the resident stock players proved a personal triumph for Miss Truax.

At the Grand the past month brought several good things in vaudeville. Henry Miller and Sara Hope Crewes in "Robert Lemaitre," and Annie Irish in "An Actress' Christmas" were especially received.

Mr. Kirk, of the Nixon, has announced an indefinite run of summer opera at this playhouse, and Pittsburg stay-in-towns will find the dog days more bearable.

HOWARD JOHNSTON.

WILLIAMSPORT, PA.

(*From Our Correspondent.*)

WILLIAMSPORT, PA., May 11.—The season, which is nearly over here, was a successful one from a financial, as well as an entertaining point of view. Theatregoers were provided with clever plays, and sparkling musical comedies headed by such famous stars as David Warfield, May Irwin, Mlle. Schumann Heink, Nannette Comstock, Blanch Galland, Grace George, Paul Gilmore, Louis Russell, Montgomery and Stone, and such bright pieces as "Isle of Spice," "Babes in Toyland," "Wizard of Oz," "Peggy from Paris," "Maid and the Mummy," and others. The Vallamont Stock Company is another popular feature with Williamsport theatregoers. J. E. POULLIOTT.

MARSHALLTOWN, IOWA

(*From Our Correspondent.*)

MARSHALLTOWN, Ia., May 13.—The season in Iowa is on the wane. Business throughout the State is dull and many road attractions are closing. Business has been above the average, and the attractions of the highest quality. Locally the season has been prosperous and the line of attractions offered slightly below the average. Tim Murphy returned to the Odeon, March 22, presenting "When a Man Marries." Next season Mr. Murphy will be seen in "A Corner in Coffee," a new comedy adapted from a story by Cyrus Townsend Brady. Mr. Murphy confessed to the writer that his ambition was to appear in the serious drama, and his choice would be "The Bells." "The Mummy and the Humming Bird," booked for April 18, closed one week before this city was reached." An Aristocratic Tramp," May 18; Brinton Entertaining Company, 25–27. The Odeon will close with the Brintons, for a brief period. Manager A. J. Busby is contemplating a season of summer vaudeville. The regular dramatic season will open late in July or early in August.

The city park commissioners have lately purchased forty acres of land adjoining the city, and on the Iowa River. The grounds will at once be converted into an amusement park. The purchase price was $150 an acre. JOSEPH WHITACRE.

CLINTON, IOWA

(*From Our Correspondent.*)

CLINTON, Ia., May 10.—Tim Murphy paid us his annual visit recently in the comedy "When a Man Marries." This clever comedian has always been popular in our city.

After the performance, the Elks did their brother honor. The club rooms were handsomely decorated. Barborka's orchestra furnished the music. At 11 P. M. the tolling of the clock announced the hour that recalls to all Elks the touching sentiment: "To our absent brethren!" The Elks arose from their seats and remained standing for about a minute. Silence reigned supreme, making the act touching and impressive.

Other attractions seen here recently have been Mildred Holland in "The Triumph of an Empress," Raymond Hitchcock in "The Yankee Consul," and Richard Carle in "The Tenderfoot." LILLIAN A. HULETT.

LOUISVILLE, KENTUCKY

(*From Our Correspondent.*)

LOUISVILLE, Ky., May 10.—Good shows, capacity houses and happy managers is the tale of Louisville.

"Parsifal" crowded the house to the limit at every performance. Crowds came from all of the neighboring towns, to witness Savage's English production of Wagner's opera.

"The Girl and the Bandit" failed to arouse interest and drew poor houses, while "Mrs. Wiggs of the Cabbage Patch" drew fairly well. "Piff, Paff, Pouff" had great success. "The Pony Ballet" was applauded continuously.

Amelia Bingham, in "Mlle. Marni" was greeted by very large and fashionable audiences.

Joe Weber's All-Star Stock Co. gave us just one night of fun. Marie Dressler and Charles Bigelow easily carried the honors, and Miss Dressler's original wit and animated singing fairly "brought down the house."

At the Masonic, Caroline Hull in "Vivian's Papas" filled the house at every performance. Stella Mayhew in "The Show Girl" took equally well.

EDWARD EPSTEIN.

MILWAUKEE, WIS.

(*From Our Correspondent.*)

MILWAUKEE, WIS., May 14.—"Checkers" was given a cordial reception on its return engagement at the Davidson. "Mother Goose" which was also seen at this house, pleased large audiences.

Sadie Martinot was seen with an excellent company in "Piff, Paff, Pouf," and Schumann-Heink in "Love's Lottery," proved the most fashionable event seen at this theatre this season.

Viola Allen's production of "The Winter's Tale" was well liked. So also was Lawrence D'Orsay in the "Earl of Pawtucket." Raymond Hitchcock in "The Yankee Consul" also was very successful.

"The Earl and the Girl" company did a prosperous

(*Continued on page* xiv)

Columbia

Columbia Automobiles, covering the entire field of motor car service, are described in detail in three catalogues devoted respectively to Columbia 18 H.P. and 35-40 H.P. Gasoline Cars, Columbia Electric Carriages and Columbia Electric Delivery Wagons and Trucks. These are not only the handsomest but the most explicit and carefully arranged automobile catalogues ever printed and each will repay the careful study of every present or prospective owner of a vehicle in the class it covers. Sent free on request. When writing, please state which catalogue is desired. : : : :

ELECTRIC VEHICLE CO., HARTFORD, CONN.

NEW YORK 134 West 39th St. | BOSTON 74 Stanhope St. | CHICAGO 1413 Michigan Ave.

Member Association Licensed Automobile Manufacturers

Colonial Arms

THE COLONIAL ARMS is a delightful hotel superbly located on the most picturesque and charming peninsula of the Massachusetts coast, overlooking on one side Gloucester Harbor, on the other, the ocean.

Unique facilities for recreation, including an ideal harbor with private landing float, surf and still-water bathing, and a neighborhood of exquisite New England beauty, distinguish it from the typical coast resort.

ALL SUMMER PASTIMES

GOLF
YACHTING
TENNIS
BATHING
AUTOMOBILING
(on superb roads)

are to be enjoyed in their perfection at The Colonial Arms : : : :

The **Colonial Arms** is the meeting-place of a select clientele who appreciate outdoor life under the most agreeable conditions, accompanied by the conveniences of a high-class modern hostelry.

Seventy-five suites with private bath; all sleeping apartments have an unobstructed water view and intercommunicating telephone connection.

Orchestra, Automobile, Garage, Boat and Carriage Livery.

The Colonial Arms is under the proprietorship of H. W. Priest & Co. Mr. Priest is well-known as proprietor of Hotel Preston, at Beach Bluff, Mass., and as manager of The Pinehurst Hotel System, Pinehurst, N. C.

The management of The Colonial Arms will be in the hands of Mr. J. A. Sherrard, a hotel man of wide experience, who for a number of years has been associated with Mr. Priest at Hotel Preston, and as manager of the Pinehurst hotels.

FOR RATES, DIAGRAMS OF ROOMS AND ALL DETAILED INFORMATION, ADDRESS UNTIL JUNE 1

J. A. SHERRARD, Manager, International Hotel and Tourist Bureau, 147 Summer Street, Boston, Mass.
After June 1st—THE COLONIAL ARMS, Eastern Point, Gloucester, Mass

Eastern Point - Gloucester Mass.

SOME NEW MOTOR FASHIONS

Lightness of color and of texture characterize motor fashions for the present summer.

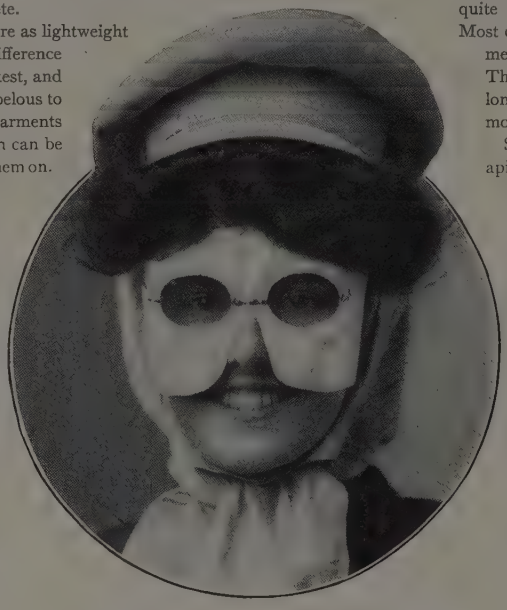
Pongee, silk rubber and leather are still the favorite materials, while the redingote and umbrella coat seem to be equally popular.

The reason why leather is much liked for auto apparel is obvious. In the first place, it is entirely dust-proof, and secondly, its wearing possibilities have, of course, no limit. Indeed, one need not discard one's leather motor outfit until such time as fashion decrees its style to be absolutely obselete.

It is quite amazing to find leather garments which are as lightweight as those of the silk rubber. At least, there is so little difference in the two as to be hardly noticeable. Many of the thickest, and one might say, clumsiest suits of this kind, were it not libelous to employ such a term to describe the very trim looking garments now turned out are almost featherweight, a fact which can be demonstrated by lifting them in one's hand, or trying them on.

Complete suits of this light weight and very pliable leather are shown in black, tan and russet. There are other colors, but these three are best liked. Black is an especially smart color. One suit of this sort was made with a plain skirt having a circular flounce, and cut trotter length. The jacket had a military collar and was bloused in front. There were full coat sleeves with turned-back cuffs. The bloused front was double-breasted, the jacket being finished at the waist line with a snug belt of leather fastened by a harness buckle. For wear with this very trig motor costume, a hat was shown made of the same material, having a tam o' shanter crown and a rather wide rolled-up brim, bent down into a visor effect in front.

A russet leather costume was shown with short, plainly cut skirt, having a habit back. The coat was three-quarter length, tight-fitting and single-breasted. There was a wide rolled storm collar, which folded down into a flat revere. The sleeves were very full, ending in a wide cuff at the wrist. A separate box coat, which was very practical, was of rather dark red leather, cut three-quarters and double-breasted in the front. Straps of the same material outlined a yoke pattern front and back, and were used to trim the sleeves, which were made plain and like all the sleeves of these garments, generously full. A little cap to match this coat had a visor front and a veil of dark red silk was attached to the headgear.



1. The new mask goggles and cap with cravat tie-strings.

When, at the beginning of the season, it was suggested that coats of silk rubber in the brighter colors would be worn for stormy weather, as well as for autoing, the conservative voice spoke up and denied that such fashion could possibly prevail. It has been found though that these coats are selling quite as much for the former purpose as for the latter. Most dashing in appearance of all the silk rubber garments are those of the new vermillion or sealing-wax red. These are shown in the redingotes, umbrella coats and long military capes, though the last named are really of more service for stormy weather than for motor wear.

Some of these garments cost one hundred dollars apiece, though very good looking coats can be had for as low as forty dollars. It does not pay to buy a silk rubber coat of cheap quality, as in fact, it does not pay to buy anything of an inferior grade. Dark blue is a well-liked color in this material, and certainly, it would seem to be more serviceable than scarlet, which must show soil rather quickly. Very pretty dark blue redingotes are shown with a collarless effect, the fullness gathered in several rows and confined in a belt at the waist line.

Champagne, or pongee color is also to be had, and seemingly quite as well liked as the former hue. This light shade is really more practical than would be supposed, for it is almost the color of dust itself, wherefor the latter does not show as easily upon its surface as it would upon a darker garment. Coats of black silk rubber are very good looking, with pipings of white or scarlet leather. Some of these have quite a tierrot effect, for the buttons are covered entirely with kid of the lighter shade. Little three-quarter box coats of this same material are very effective and practical for auto wear where one does not care to have the entire costume, but wishes rather to utilize a trotter skirt for the purpose. The short skirts are easily adjusted and are admirably suited to covering up a light silk blouse or sweater.

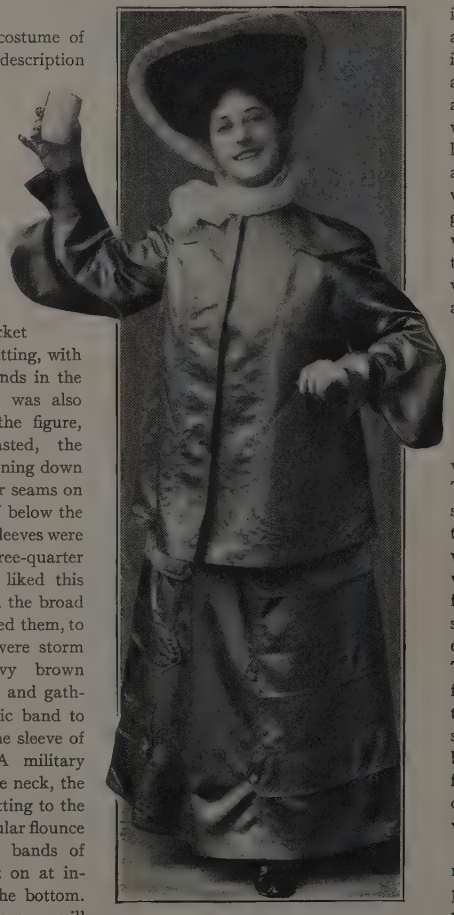
Pongee is really the newest material for motoring. Most of the coats are made up of this fabric in its heavier grade, as the very light weight silk is apt to allow the dust to sift through it, a contretemps which above anything else must be avoided in auto garments. The pongee coats are usually seen in the natural shade, although quite the smartest auto wrap which I have seen was made of very heavy white pongee, which seemed almost to have a basket weave. This was an umbrella-shaped garment, made full length with a very wide sweep at the hem. The storm collar which could be rolled into a flat and rather wide revere, was faced with white linen. The dolman sleeve had narrow straps of the white linen which confined the fullness from the wrist to the bend of the arm. There were additional storm sleeves made to gather at the wrist. These were of white pongee. The coat was single breasted and fastened with four large square-shaped buttons, covered with silk material. The hat to match was fashioned of the same material in a round, sailor shape with rolled brim, bent into a visor in the front, and a long white chiffon veil completed the very chic costume.

An eighty-five-dollar motor coat, of natural pongee, was made in the redingote style.

2. Natural pongee motor coat and smart new balloon veil in brown and white.

Still another motor costume of leather is worth full description before taking up the various other materials which are used for outing garb of this particular kind. A really handsome shade of golden brown was chosen for this suit, which was designed for a tall, well-formed woman. The jacket was made close fitting, with short postillion ends in the back. The front was also close fitting to the figure, and, double-breasted, the large buttons running down from the shoulder seams on either side to a V below the waist line. The sleeves were puffed in the three-quarter length so much liked this season, and from the broad cuff which finished them, to the wrist, there were storm sleeves of heavy brown taffeta made full and gathered on an elastic band to fit tightly over the sleeve of one's gown. A military collar finished the neck, the skirt was tight-fitting to the knees with a circular flounce having strapped bands of the material put on at intervals around the bottom.

While leather will

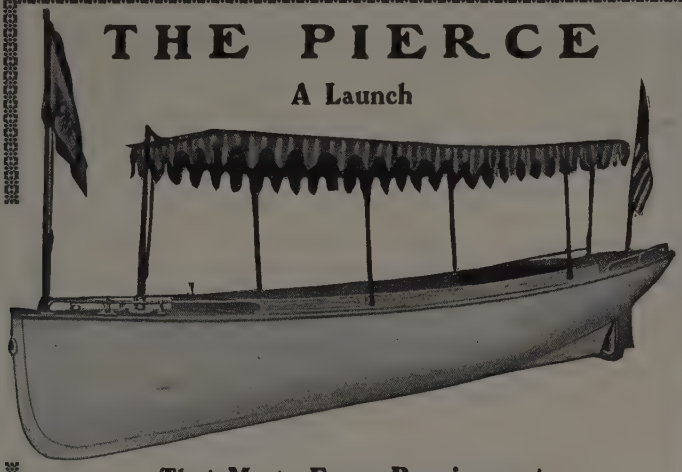


3. Motor costume of rubberized taffeta.

4. Pongee—the favorite summer material.

THE PIERCE

A Launch



That Meets Every Requirement

Price, Style, Finish, Durability, Simplicity, Comfort

"It Runs Perfectly."

Pierce Launches—18 ft. size with all fittings and extras, ready to run
Price, **$295.00**

Complete Line of Racine Canoes, Row and Sail Boats
$27.50 to $155.00

DESCRIPTIVE CATALOGUES UPON APPLICATION

Also Requisites for Automobilists
Imported Quality Goods of Superior Style, Finish and Serviceability—at Domestic Prices

ALL ORDERS PROMPTLY FILLED

NO CONNECTION WITH ANY OTHER STORE
THE BIG STORE A CITY IN ITSELF
SIEGEL COOPER Co.
SIXTH AVE. 18TH & 19TH STS.
NEW YORK

The Incomparable WHITE

THE CAR FOR SERVICE

TO SECURE the greatest pleasures from touring, you must have a car which can carry you away from the beaten highways and bring you face to face with nature. An ordinary car cannot stand the test of rough cross-country work.

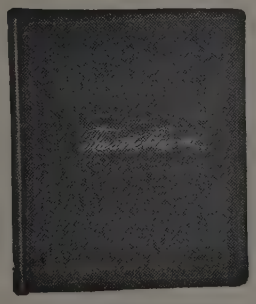
The WHITE is not an ordinary car. It goes anywhere where the ground can sustain its weight. There is no trail—no matter how stony, or sandy, or steep—which the WHITE cannot traverse. Buy a WHITE and see the country as you have never seen it before.

WRITE TO US FOR LITERATURE

WHITE SEWING MACHINE COMPANY, CLEVELAND OHIO

Remember the Plays You See!

THEATRE RECORD.



Fine heavy white paper, printed heads, paged, stamped on side in gold. Cloth binding.

BRIGHT RED,
GREEN OR BLUE
7½ x 9¼ ..... 80 leaves $2.25

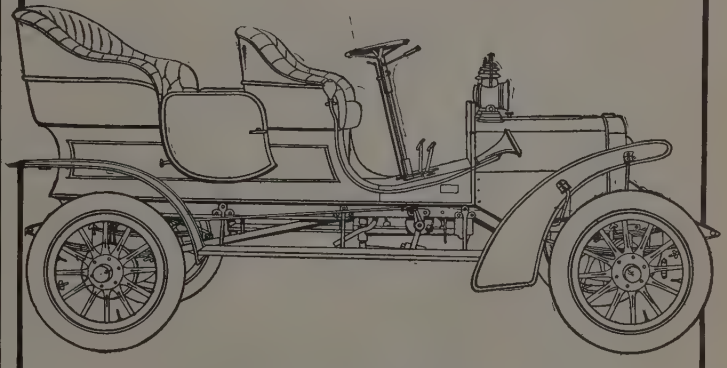
We can supply the above books in glazed morrocco binding.

BRIGHT RED OR GREEN.
7¼ x 9½ ..... 80 leaves $4.75

Any order will be promptly filled on receipt of price.

MEYER BROS. & CO., 26 West 23d Street, NEW YORK.

NORTHERN



18 P. TOURING CAR

Limousine Body - - - -	$2,500.00
Side Entrance - - - -	1,700.00
Rear Entrance - - - -	1,600.00
Front Seats Only - - - -	1,500.00

7½ P. IDEAL RUNABOUT, $650.00

PETER FOGARTY, Agent
142 West 38th Street, New York

ALICE KAUSER

PLAYS

Representing Dramatists *and* Managers

Dramatic Rights Secured

ALL THE BEST PLAYS FOR STOCK

1432 Broadway New York City

1884-1905 A school of training for the stage. 21st Year

AMERICAN ACADEMY OF DRAMATIC ARTS

and Empire Theatre Dramatic School

FRANKLIN H. SARGENT, President.

"The player who undertakes the real work of the stage, with such an equipment as the Academy gives, has the greater chance for success. Its advantages are real, and its influence is for the betterment of the stage." David Belasco.

For full particulars apply to

E. P. STEPHENSON, Gen. Manager, Carnegie Hall, New York

ESTABLISHED 1803

STANHOPE-WHEATCROFT

Dramatic School

ADELINE S. WHEATCROFT, Director

Two, three, and five months Courses in Drama open May 1st. Special Courses in Elocution and Physical Culture open July 10th. Regular Courses in Drama, Opera, and Elocution open Oct. 16th. Send for Prospectus. Address,

JOHN EMERSON, Manager, 31 West 31st St., New York

ROMEIKE'S Press Cutting Bureau will send you all newspaper clippings which may appear about you, your friends, or any subject on which you want to be "up-to-date." Every newspaper and periodical of importance in the United States and Europe is searched. Terms, $5.00 for 100 notices.

HENRY ROMEIKE, Inc., 33 Union Square, New York

MILLER

THEATRICAL COSTUMIER

136 North 7th Street - Philadelphia

VAN HORN & SON

Established 1858

Theatrical Costumers and Outfitters

34 EAST 20th STREET NEW YORK

121 NORTH 9th STREET PHILADELPHIA

Fifth Successful Year

American School of Playwriting

Conducted by W. T. PRICE and Associates

Author of "The Technique of the Drama"

By Mail, it being the one thing that can be best taught in that way.

Plays reaching a certain salable standard printed free of cost, for purposes of copyright, submission to managers and the record of the school. If PLAYWRITING is an Art, it can be TAUGHT; anything that can be LEARNED can be TAUGHT. We teach you HOW to LEARN; we save you from wasting years of time and from eating your heart out with fruitless and misdirected labor. You were not BORN with a knowledge of the art of PLAYWRITING; NOT with an instinct, for instinct comes from knowledge; NOT with aptitude, but ADAPTITUDE. This is the Twentieth Century, and it has no room for the amateur. This school is not a scheme, but a movement. It helps you if you can be helped; it cures you if you can't be. $500.00 cash, irrespective of royalties, for the best play, actable, by any student entering during the current year. Write for the circular. Address

W. T. PRICE, 1440 Broadway, New York

THE ONLY 60 DAY CLOCK

In the World is the Prentiss. It is a phenomenal timekeeper, durable and reliable, keeping perfect time throughout its long run. The Calendar is entirely automatic in its action.

Also Frying-pan, Magic Electric, Tile, Program, Synchronized and Watchman's Clocks.

Send for Catalogue 625

The PRENTISS CLOCK IMPROVEMENT CO.

DEPT. 62, 49 DEY ST., N. Y. CITY

PLAYS, Recitations and Readings. Catalogues Free. All dramatic papers for sale. :: :: ::

Chas. Macdonald, 53 Washington St., Chicago.

25¢ PACKAGE 24¢

Corno

CORNO REMOVES CORN

12 CORN KILLING PLASTERS.

CORNO removes corns. Builds new skin. A heavenly relief.

SEND QUARTER NOW. No cure, money back. Sample 2c. stamp.

BEST SUPPLY CO., Sole Mfrs., Dept. 39. JOLIET, ILLS.

Also Drug and Shoe Stores

business in this musical comedy, having caught the fancy of Milwaukeeans.

At the Bijou Opera House "The Great Automobile Mystery," with Nina Morris, was presented by a competent company. The Rays in "Down the Pike" gave a successful representation of the famous Pike, and David Brattstrom as "Yon Yonson" proved entertaining. C. W. HEOFFORD.

WAUSAU, WIS.

(From Our Correspondent.)

WAUSAU, WIS., May 13.—Business still continues to boom, and the summer season is opening up with prospects for good houses and first-class attractions. John Griffith, the eminent tragedian, pleased an exceptionally large house at the Grand with his version of "Macbeth." A series of high-class vaudeville entertainments, given by the Lewis Vaudeville Alliance, of Chicago, pleased audiences at popular prices, on Saturday and Sunday evenings during April and May.

The New Crystal Vaudeville Theatre, managed by Mr. A. N. Stuart, opened to the public on Monday, May 8, and continues to please good audiences. Although a small theatre, it is included in the North West Vaudeville Circuit, and will, consequently, be able to get the highest class vaudeville talent on the road.

E. S. DICKENS.

ATLANTA, GEORGIA

(From Our Correspondent.)

ATLANTA, Ga., May 14.—After a season eextending over thirty weeks, the Grand closed for the summer April 26, with "Parsifal" by the Conreid Co. This production proved a delight. The season has been a most successful one at this theatre, and Atlanta theatregoers are under lasting obligations to Messrs. DeGive for bringing such excellent attractions.

It would be difficult to say which attraction carried off the palm as to excellence. "Mother Goose" was the most gorgeous. "The Tenderfoot" and "The Prince of Pilsen" divided honors among musical comedies. Lew Dockstader was "it" in the minstrel line. To music lovers, Savage's Grand Opera in English was the distinct treat of the year. Maude Adams in "The Little Minister" and, "The County Chairman" proved the best comedies. The best romantic offering was the all-star cast of "The Two Orphans." "The Rogers Brothers In Paris" was the whole thing in vaudeville. Certainly the top-liner in the way of tragedy was the engagement of E. H. Sothern and Julia Marlowe in "Romeo and Juliet."

Our family playhouse, The Bijou, has likewise enjoyed a prosperous season. The most noteworthy production was William Bramwell in "Captain Barrington."

With the closing of the theatres the parks become the Mecca for pleasure seekers. Ponce de Leon, the play ground of Atlanta, has opened for the summer. The Casino opened May 15, with Billy Clifford in "How He Won Her." D. E. MOOREFIELD.

CHATTANOOGA, TENN.

(From Our Correspondent.)

CHATTANOOGA, TENN., May 8.—The season has been a successful one in Chattanooga, both artistically and financially. Manager Albert of the Chattanooga Opera House is enterprising, and the large audiences at his theatre show their appreciation of his efforts to please. The present season closed with unusual brilliancy, the last few weeks bringing John Drew, Viola Allen, the all-star cast in "The Two Orphans," the Sothern-Marlowe company, Wm. H. Crane, Chauncey Olcott, "Sergeant Kitty," Grace Van Studdiford in "Red Feather," and many others. The close came during the first week in May, with the week's engagement of the Olympia Opera Company, presenting a repertoire of light opera, ranging from good old "Olivette," through "Said Pasha" and "El Capitan," down to "The Telephone Girl." A number of high-grade musical events have been enjoyed during the winter, perhaps the most popular of all being Ysaye's recital.

Summer vaudeville will soon begin at the city's beautiful pleasure resort, Olympia Park. The attractions presented there are always of a high order. There are well authenticated rumors of a new opera house to be constructed in Chattanooga in the near future.

A. F. HARLOW.

LYNCHBURG, VA.

(From Our Correspondent.)

LYNCHBURG, VA., May 13.—The Olympia Musical Comedy Company in a return engagement pleased fair audiences in "Said Pasha," "Chimes of Normandy" and "Olivette." This is the best repertoire company that has ever visited Lynchburg. Charles B. Hanford and Miss Dorfnah in "Don Cæsar de Bazan" and "Othello" pleased the large audience which greeted their fifth engagement in this city.

Although this is the second visit this season to our city of Black Patti and her troubadours, a good audience greeted the vocalist at the New Academy of Music, and judging from the applause the audience was well pleased. The old plantation songs by the mixed chorus were the most enjoyable part of the entertainment.

A good sized house greeted Billy Clifford at the Academy of Music in the three-act musical comedy, "How He Won Her." The vaudeville with which the show was interspersed was clever and added to the enjoyment of the evening. Mr. Clifford is supported by a bevy of pretty girls and their effort to please was greatly appreciated.

Corbin Shield, manager of the Academy of Music, has accepted the managementship of the Rivermont Casino. HAROLD M. JACOBS.

AKRON, OHIO

(From Our Correspondent.)

AKRON, O., May 15.—The theatrical season just coming to a close, has been the most successful Akron has ever known. The Colonial, our leading play house, has been favored with the best companies. Mme. Schumann-Heink played to capacity. Raymond Hitchcock in "The Yankee Consul" pleased a large audience, but Nat Goodwin in "The Usurper" drew only a small house. "The Wizard of Oz" played to S. R. O. Mildred Holland in "The Triumph of an Empress," did very well.

The Unique Theatre, our newest vaudeville house, closes for the season May 20. The Casino, Akron's Park Theatre, opens May 21. W. R. SNYDER.

The Golf Girls in "Fantana" wearing the President Suspenders, which give ease to their dancing

Plays, Season: 1904-5

We give herewith a list of the new plays produced in New York City, from August, 1904, to June, 1905. The biggest successes of the season, judging by the length of their respective runs, have been: 1st. "The College Widow," 278 times; 2d. "The Music Master," 265 times; 3d. "It happened in Nordland," 173 times; "Fantana," 158 times; "Mrs. Wiggs of the Cabbage Patch," 150 times; "Leah Kleschna," 131 times; "Adrea," 116 times.

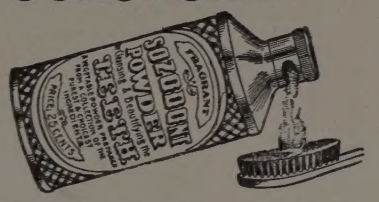
Abigail	Savoy	Feb. 21	47
A Case of Frenzied Finance	Savoy	Apr. 3	8
A China Doll	Majestic	Nov. 19	18
Adrea	Belasco	Jan. 11	116
A Light from St. Agnes	Manhattan	Mar. 27	3
A Madcap Princess	Knickerbocker	Sept. 5	43
Amoureuse	Lyric	Nov. 7	4
A Passion in the Suburbs	Berkeley Lyceum	Mar. 16	14
A Texas Ranger	14th Street	Sept. 26	14
A Wife Without A Smile	Criterion	Dec. 19	15
A Woman's Pity	Berkeley Lyceum	Mar. 25	1
Bankrupt	Irving Place	Mar. 2	3
Bardell vs. Pickwick	Princess	Dec. 31	7
Becky Sharp	Manhattan	Sept. 14	70
Beyond Human Power	Murray Hill	Mar. 26	1
Bird Center	Majestic	Nov. 3	13
Brother Jacques	Garrick	Dec. 5	37
Business is Business	Criterion	Sept. 19	57
Buster Brown	Majestic	Jan. 24	95
Cazelle French Co.	American	Oct. 15	32
Common Sense Brackett	14th Street	Dec. 26	14
Complications	Irving Place	Oct. 25	11
Cousin Billy	Criterion	Jan. 2	76
Eye for Eye	Irving Place	Oct. 18	1
Fatinitza	Broadway	Dec. 26	35
Fantana	Lyric	Jan. 14	158
Flirtation	Berkeley Lyceum	Feb. 19	1
Friquet	Savoy	Jan. 31	21
Granny	Lyceum	Oct. 24	24
Girls Will Be Girls	14th Street	Aug. 27	34
Gyges and His Ring	Irving Place	Feb. 8	1
Hiawatha	Carnegie Lyceum	Nov. 24	1
Higgledy Piggledy	Weber Music Hall	Oct. 20	185
His Little Princess	Irving Place	Oct. 6	8
Home Folks	New York	Dec. 26	34
How He Lied to Her Husband	Berkeley	Sept. 26	8
Humpty Dumpty	New Amsterdam	Nov. 14	132
In Newport	Liberty	Dec. 26	23
It Happened in Nordland	Lew Fields'	Dec. 5	154
Jack's Little Surprise	Princess	Aug. 25	21
Jinny, the Carrier	Criterion	Apr. 10	21
Joseph Entangled	Garrick	Oct. 10	65
Judith of Bethulia	Daly's	Dec. 5	16
Lady Teazle	Casino	Dec. 24	60
La Parisienne	Lyric	Nov. 17	2
La Petite Marquise	Lyric	Nov. 30	1
La Robe Rouge	Lyric	Nov. 14	3
Leah Kleschna	Manhattan	Dec. 12	131
Letty	Hudson	Sept. 12	64
L'Hirondelle	Lyric	Nov. 16	2
Little Johnny Jones	Liberty	Nov. 7	52
Lolotte	Lyric	Nov. 7	4
Love and the Man	Knickerbocker	Feb. 20	22
Love in Idleness	Princess	Jan. 30	16
Love's Lottery	Broadway	Oct. 3	50
Lucky Durham	Knickerbocker	Jan. 22	14
Mlle. Marni	Wallack's	Mar. 6	32
Military Mad	Garrick	Aug. 22	16
Miner and Soldier	Carnegie Lyceum	Nov. 27	1
Mrs. Battle's Bath	Madison Square	May 9	6
Mrs. Black is Back	Bijou	Nov. 7	71
Mrs. Gorringe's Necklace	Lyceum	Dec. 7	39
Mrs. Leffingwell's Boots	Savoy (21), Lyceum (106)	Jan. 11	127
Mrs. Temple's Telegram	Madison Square	Feb. 1	86
Mrs. Wiggs of the Cabbage Patch	Savoy	Sept. 3	150
Mr. Wix of Wickham	Bijou	Sept. 19	41
Nancy Stair	Criterion	Mar. 15	29
Once Upon a Time	Berkeley	Jan. 2	8
'Op o' Me Thumb	Empire	Feb. 6	30
Paris by Night	Madison Sq. Roof	July 2	50
Prince Consort	New Amsterdam (14) Knickerbocker (14)	Mar. 6	28
Richter's Wife	Manhattan	Feb. 27	5
Robert Burns	Carnegie Lyceum	Jan. 28	1
Sergeant Brue	Knickerbocker	Apr. 24	40
Strongheart	Hudson	Jan. 30	66
Sunday	Hudson	Nov. 15	79
Taps	Lyric	Sept. 17	25
The Baroness Fiddlesticks	Casino	Nov. 21	25
The Brighter Side	Knickerbocker	Feb. 6	7
The Cardinal's Edict	Berkeley Lyceum	Mar. 23	1
The Chosen People	Herald Square	Mar. 23	1
The Cingalee	Daly's	Oct. 24	33
The College Widow	Garden	Sept. 20	278
The College Widower	Weber Music Hall	Jan. 5	93
The Coronet of the Duchess	Garrick	Sept. 21	19
The Countess Cathleen	Madison Square	Mar. 28	2
The Dinkey Bird	Daly's	Mar. 31	1
The Duchess of Dantzic	Daly's	Jan. 16	93
The Duke of Killikrankie	Empire	Sept. 5	128
The Education of Mr. Pipp	Liberty	Feb. 20	78
The Eyes of the Heart	Manhattan	Mar. 27	4
The Family Reunion	Irving Place	Mar. 20	19
The Fires of St. John	Daly's	Nov. 28	8
The Firm of Cunningham	Madison Square	Apr. 18	31
The Forbidden Land	14th St.	Jan. 16	16
The Fortunes of the King	Lyric	Dec. 6	38
The Freedom of Suzanne	Empire	Apr. 19	26
The Harvester	Lyric	Oct. 10	32
The Heir to the Hoorah	Hudson	Apr. 10	59
The Hour Glass	Hudson	Feb. 21	3
The House of Burnside	Princess	Dec. 26	15
The Isle of Spice	Majestic	Aug. 23	80
The King's Highway	New York	Dec. 9	1
The Lady Across the Hall	Berkeley Lyceum	Mar. 13	16
The Lady Bookie	Berkeley Lyceum	Mar. 6	8
The Lady Shore	Hudson	Mar. 27	16
The Little Minister	Empire	Dec. 26	73
The Maid and the Mummy	New York	July 25	42
The Money Makers	Liberty	Jan. 16	14
The Mountaineer	Irving Place	Nov. 22	19
The Music Master	Belasco (112); Bijou (153)	Sept. 26	265
The Night Refuge	Irving Place	Feb. 15	6
The Old Homestead	New York	Sept. 12	61
The Passport	Princess	Feb. 10	6
The Proud Laird	Manhattan	Apr. 24	7
The Rich Mrs. Repton	Criterion	Nov. 16	5
The Roger Bros. in Paris	New Amsterdam	Sept. 5	35
The Rollicking Girl	Herald Square	May 1	33
The Romancers	Irving Place	Jan. 3	4
The Rose	Manhattan	Mar. 27	4
The Royal Chef	Lyric	.....	17
The Scab	Carnegie Lyceum	Nov. 27	1
The School for Husbands	Wallack's	Apr. 3	48
The School Girl	Daly's (54); Herald Square (66)	Sept. 1	120
The School of Love	Irving Place	Jan. 31	10
The Second Fiddle	Criterion	Nov. 21	32
The Serio Comic Governess	Lyceum	Sept. 13	41
The Sho Gun	Wallack's	Oct. 10	125
The Shooting Star	Irving Place	Dec. 29	4
The Sorceress	New Amsterdam	Oct. 10	36
The Southerners	New York	May 23	36
The Spellbinder	Herald Square	Sept. 5	16
The Splendid Life	Criterion	May 1	1
The Stronger Call	Carnegie Lyceum	Jan. 12	1
The Substitute	Irving Place	Jan. 24	5
The System of Dr. Tarr	Berkeley Lyceum and vaudeville	Feb. 27	90
The Threshold	Berkeley Lyceum	Feb. 27	32
The Trifler	Princess	Mar. 16	4
The Two Roses	Broadway	Nov. 21	29
The Usurper	Knickerbocker	Nov. 28	28
The Way to Kenmare	14th Street	Nov. 7	49
The West Point Cadet	Princess	Sept. 30	4
The Woman in the Case	Herald Square	Jan. 31	89
Traumulus	Irving Place	Jan. 12	3
When We Dead Awake	Knickerbocker	Mar. 7	6
Who Goes There	Princess	Feb. 20	24
Woodland	New York (41); Herald Sq. (42)	Nov. 21	83
You Never Can Tell	Garrick	Jan. 9	129

X. BAZIN'S DEPILATORY POWDER

The treatment of superfluous hair is something that requires the greatest nicety and care. X. BAZIN'S DEPILATORY POWDER is the result of much study of the cause of and problem of destroying these growths without injury to the surrounding skin or leaving a scar of the slightest deformation. X. BAZIN'S DEPILATORY POWDER is absolutely safe and destroys the hair without pain, a simple, dainty way of effecting a cure. Send for our little pamphlet on the subject, "FOR BEAUTY'S SAKE."

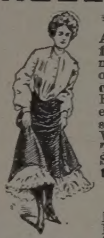
HALL & RUCKEL, Prop., Manufacturers of Sozodont **215 Washington St., New York**

SOZODONT TOOTH POWDER



the favorite dentifrice. Perfectly delicious and fragrant. Positively beneficial. Ask your dentist.

ALLEN'S FOOT-EASE



Shake Into Your Shoes

Allen's Foot-Ease, **a powder for the feet.** It cures painful, swollen, smarting, nervous feet, and instantly takes the sting out of corns and bunions. **It's the greatest comfort discovery of the age.** Allen's Foot-Ease makes tight-fitting or new shoes feel easy. It is a certain cure for ingrowing nails, sweating, callous and hot, tired, aching feet. We have over 30,000 testimonials. **TRY IT TO-DAY.** Sold by all Druggists and Shoe Stores, 25c. **Do not accept any substitute.** Sent by mail for 25c. in stamps.

FREE TRIAL PACKAGE sent by mail,

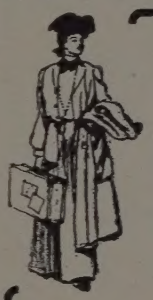
MOTHER GRAY'S SWEET POWDERS, the best medicine for Feverish, sickly Children. Sold by Druggists everywhere.

Trial Package **FREE.** Address,

ALLEN S. OLMSTED, Le Roy, N. Y.

"In a pinch, use Allen's Foot-Ease."

(Mention this magazine.)



Across Lake Erie Between Twilight and Dawn

THE D. & B. Line Steamers Leave Detroit daily at 5.00 p.m. (central time) and Buffalo daily at 5.30 p.m. (eastern time) reaching their destination the next morning after a cool, comfortable night's rest en route. By special arrangement all classes of tickets reading via the Michigan Central, Wabash and Grand Trunk Railways, between Detroit and Buffalo, in either direction, are optional and will be accepted for transportation on the D. & B. Line.

Detroit & Buffalo Steamboat Co.

A. A. SCHANTZ, *Gen'l Supt. & Pass. Traf. Mgr.*

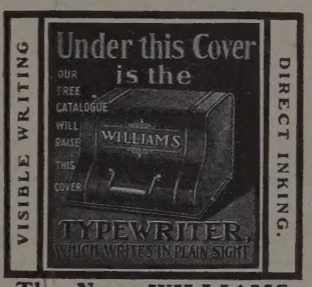
Detroit, Mich.

SEEING SAVES

THE BEGINNER TIME WHEN LEARNING

THE LEARNED FROM BEGINNING

VISIBLE WRITING



DIRECT INKING.

The New WILLIAMS

Is a SINGLE SHIFT-KEY MACHINE.

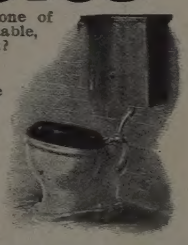
AGENTS WANTED LIBERAL TERMS MADE IN UNOCCUPIED TERRITORY.

THE WILLIAMS TYPEWRITER CO.

NEW YORK: 31 7 BROADWAY — FACTORY AND GENERAL OFFICES: DERBY, CONN., U. S. A. — LONDON: 57 HOLBORN VIADUCT

NATURO

After 1,000 Years are you one of those who still use the uncomfortable, unhealthful, old-fashioned closet? After ten centuries of mistakes the NATURO the closet with the slant, is revolutionizing the world. The only sort of construction that is **actually** comfortable, healthful, cleanly.



Progressive physicians and leading architects are profoundly interested and endorse Naturo closets. Booklet 26, illustrated with full details, free on request.

THE NATURO COMPANY, Salem, N. J.

Formerly *in*, now *opposite*, the Waldorf-Astoria

Falk

Photographer

14 and 16 WEST 33d STREET

NEW YORK CITY

Characteristic Portraiture

RICHFIELD SPRINGS, N. Y.

Lackawanna Railroad

For your summer outing. Situated in the Otsego Hills, where the altitude is high, the air cool and bracing, the outdoor life delightful; for those suffering from gout, rheumatism and nervous diseases the sulphur baths and springs are the most efficacious in the world.

A beautifully illustrated book of 128 pages describing these and other resorts along the Lackawanna Railroad, and containing a fascinating love story, entitled "A Paper Proposal," sent for 10 cents in stamps. The edition is limited. Write for a copy to-day to T. W. Lee, General Passenger Agent, Lackawanna Railroad, New York City.

TRAVEL WITH
SPEED COMFORT SAFETY
BETWEEN
New York
AND
Philadelphia
VIA
New Jersey Central

(Train Every Hour on the Hour)

Pullman Parlor Cars | Observation and Cafe Cars | No Dust Smoke or Dirt

90 MILES IN TWO HOURS

NEW YORK STATIONS:
Foot Liberty Street North River
Whitehall Street South Ferry

NEW BELMONT HOTEL
(Six Story Brick)

NEW BELMONT HOTEL
Ocean End, Virginia Avenue
ATLANTIC CITY, N. J.
Three minutes from the Board Walk and Steel Pier.
Absolutely Fireproof
Elevator to street level.
Luxuriously furnished rooms—Long Distance Telephone in nearly every bedroom—Steam heat—Sun parlors—Splendid table—Attractive rates—Affability and courtesy guaranteed from every employee.
Send 10 cents for beautifully illustrated book of Atlantic City. Address
NEW BELMONT CO.
W. J. Warrington, Sec. and Treas.

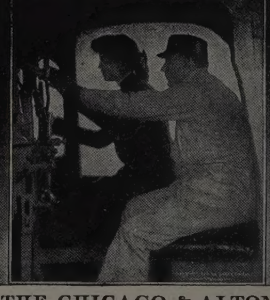
Pure as the Lily!
is the
Complexion of the Woman
who uses

WILLA'S CREAM OF CLEOME

Send your address and let us tell you all about it

L. E. Russell & Co.
17-19 Grand River Ave. DETROIT, MICH.
Eastern Depot, 220 Broadway

CHICAGO & ALTON RAILWAY
"The Only Way"



THE CHICAGO & ALTON
runs the largest passenger engines in the world
They keep the trains on time
Between Chicago, St. Louis, Kansas City and Peoria
Geo. J. Charlton, General Passenger Agent
Chicago, Ill.

Budweiser the most popular beverage on all Ocean, Lake and River Steamers—Buffet, Dining and Pullman Cars, and at all First-class Hotels, Cafés and Restaurants.

Budweiser

"King of Bottled Beers"

The sale of Budweiser exceeds the output of all other bottled beers — 1540 million Bottles sold since 1875.

Travelers can obtain Budweiser everywhere —at home and abroad.

It is served in the best Hotels, Cafés, and Restaurants of the principal foreign cities and seaports.

Its extraordinary popularity eloquently testifies to its excellence.

Brewed only by

Anheuser-Busch Brewing Ass'n

St. Louis, U. S. A.

FARNESE FACE FOOD *A REAL* BEAUTIFIER

FARNESE FACE FOOD is the triumphant result of patient study, exhaustive research, and countless experiments, extending over a period of seven years. It is unlike any product ever offered!

FARNESE FACE FOOD is a clear *liquid*, delicately fragrant, easy of application, immediate in action, convenient in form, guaranteed pure and non-injurious even to the skin of an infant.

APPLIED to the neck, arms, shoulders and bust it makes the skin fair and clear, and the flesh firm and healthy.

FARNESE FACE FOOD (a liquid) replaces powder, and is immediate in action. (After one application the results are obtained.)

FARNESE FACE FOOD (a liquid) does not rub off, blow off, fall or come off as powder does, and it removes all suggestion of oiliness from the complexion, leaving it soft and smooth.

FARNESE FACE FOOD (a liquid) is a tonic that imparts *real* beauty to the complexion; it also affords to the deep-seated tissues, and to the cellular system of the skin a form of nourishment that is eagerly absorbed and readily assimilated.

FARNESE FACE FOOD (a liquid) takes the place of and supersedes:

Face Powders	**Massage Creams**
Facial Creams	**Massage Pastes**
Massage Unguents	**Skin Tonics**
Massage Oils	**Skin Foods**

NOTE—GUARANTEE EXTRAORDINARY. The dealer guarantees FARNESE FACE FOOD. Buy a bottle and try it, and if it is not satisfactory the price will be returned.

PRICE, PER BOTTLE, $1.50

(The contents of a bottle are sufficient to last from 3 to 6 months.

If your dealer does not handle it, write direct to

FRANK M. PRINDLE & CO., 34 East 21st St., New York, (Sole Distributors for U.S.A.

THE THEATRE

PUBLISHED MONTHLY BY

MEYER BROTHERS & CO., PUBLISHERS

OFFICES: MEYER BUILDING, 26 WEST 33D STREET, NEW YORK

TELEPHONE, 2630-2631 MADISON SQUARE

LONDON: The International News Co., Chancery Lane, E. C.

CHICAGO OFFICE: Suite 52, Grand Opera House Bldg.

TO CONTRIBUTORS

ARTICLES—The Editor will be glad to receive for consideration special articles on dramatic or musical topics, short stories dealing with life on the stage, sketches of famous actors or singers, etc., etc. Postage stamps should in all cases be enclosed to insure the return of contributions not found to be available.

PHOTOGRAPHS—All manuscripts submitted should be accompanied when possible by photographs. The Publishers invite artistes to submit their photographs for reproduction in THE THEATRE MAGAZINE. Each photograph should be inscribed on the back with the name of the sender, and if in character with that of the character represented.

Yearly subscription, in advance $3.00

Foreign countries, add 75 cents for mail

Single copies . . . . . 25 cents

TO SUBSCRIBERS

When you receive notice that your subscription has expired, send your renewal at once. If you wish to change your address, both the new and old must be given. THE THEATRE MAGAZINE is circulated throughout the world, and is for sale at all news stands, book shops and all prominent hotel stands.

Remittances should be made by check, express or money orders, payable and all communications addressed to MEYER BROS. & Co.

Contents

JULY, 1905

Joseph Jefferson.....*Frontispiece in Colors*

Bertha Kalich in "Fedora".....*Title Page*

Current Plays..... 158

Bertha Kalich—the Yiddish Duse, by Henry Tyrrell 161

Playbrokers of New York, by Henry Stewart. 163

History of Famous Plays, by M. J. Moses... 166

Edwin Arden (*full page plate*)..... 167

Eleanor Robson—an Interview, by Ada Patterson 170

New York Hippodrome (*full page plate*)... 173

Recollections of Augustin Daly, by Margaret Hall 174

A Morning with Joseph Jefferson, by C. Edwin Booth Grossmann..... 179

Their Beginnings, by Blanche Walsh..... 181

Queries Answered..... iv

Letters to the Editor..... viii

Letters from Correspondents..... ix

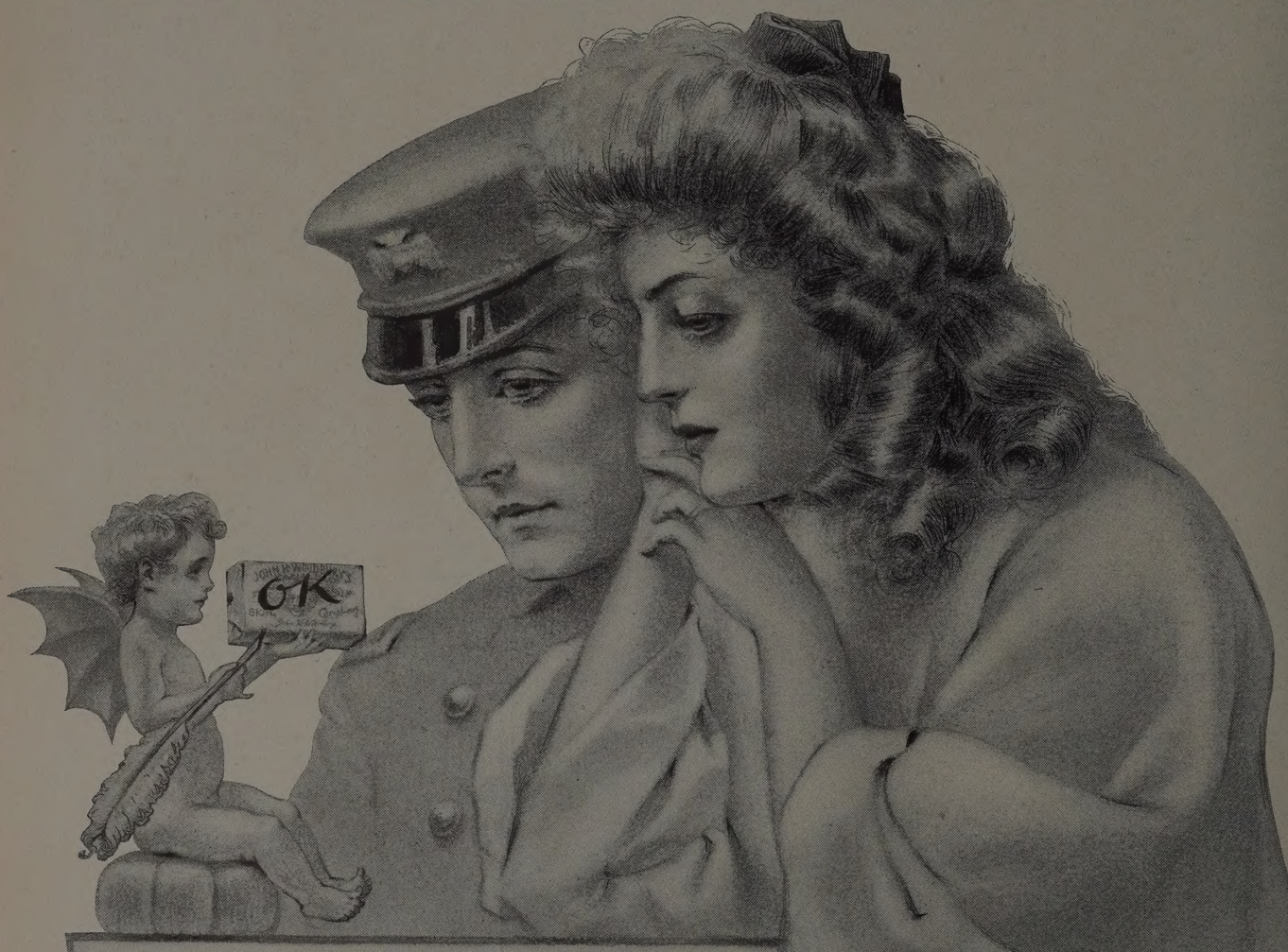
Now Ready

A handsome collection of sixteen postal cards for 25 cents. Each card illustrated with the portrait of a star reproduced in half tone and beautifully printed.

SEND AT ONCE

Meyer Bros & Co., 26 W. 33rd St., New York City

ALL MAY BE FAIR



IN FACE-AS WELL AS LOVE AND WAR. 'TIS SIMPLY A MATTER OF

WOODBURY'S FACIAL SOAP

USED CONTINUOUSLY IN THE MANNER DIRECTED.

The peculiar ingredients which combine to produce this Face Soap, have been selected primarily for their healing curative and tonic values. 25 cents a cake, everywhere.

Special—A postal will bring our Beauty Booklet. Send 10 cents for superb bound collection of portraits (9 x 12) inches.) of 15 Theatrical Stars containing autograph letters from each, or 15 cents with samples.

THE ANDREW JERGENS CO., Sole Licensee, Cincinnati, O.